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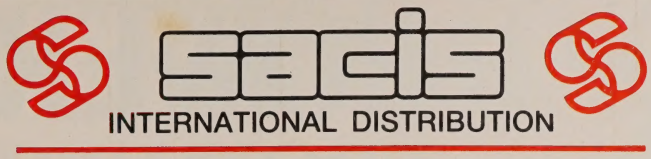

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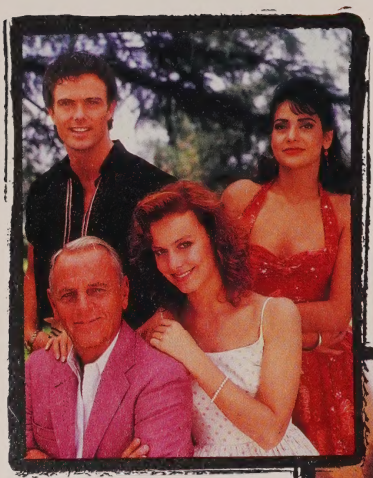

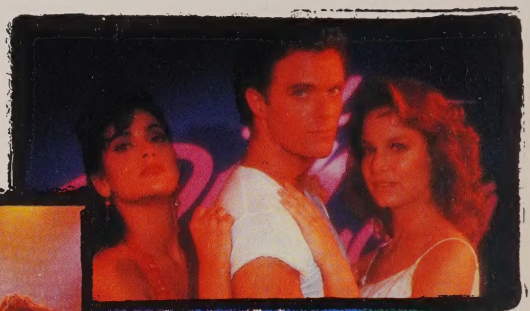

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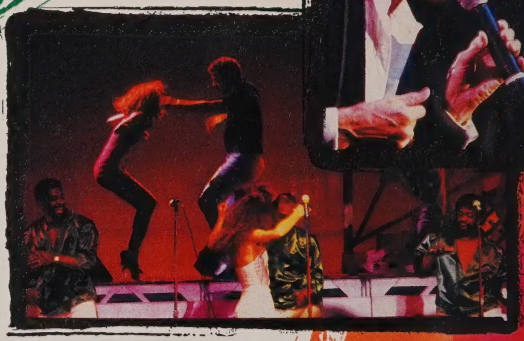

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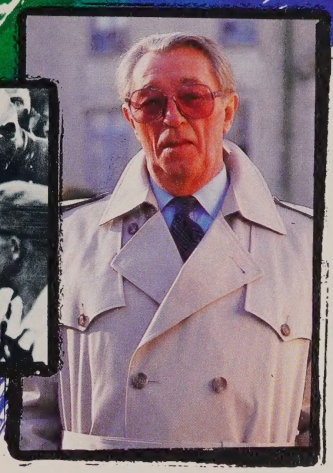

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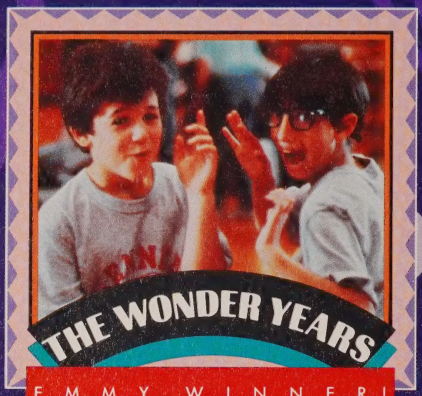

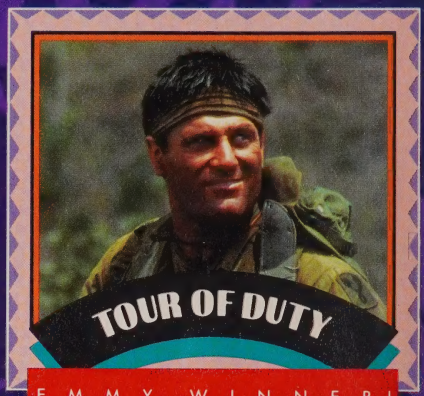

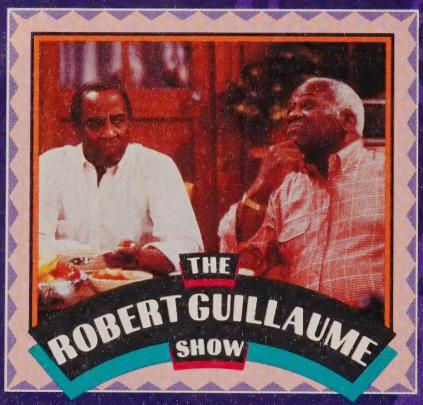

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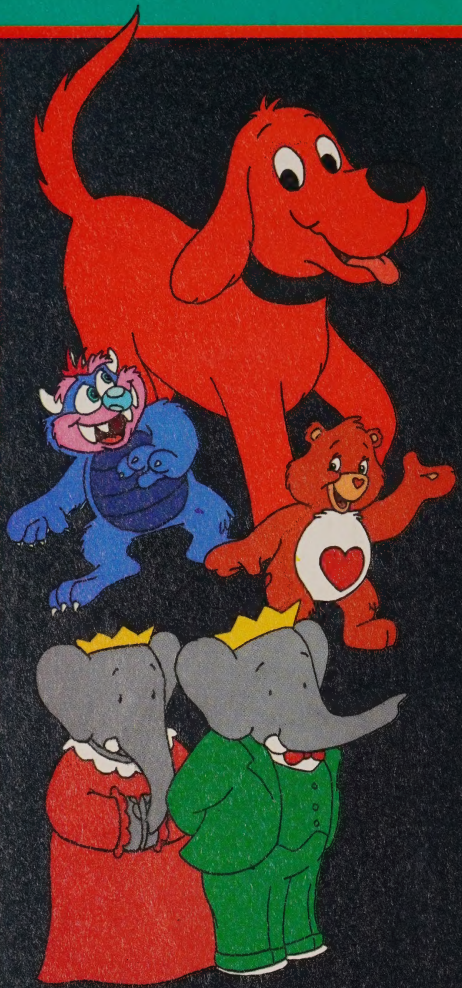

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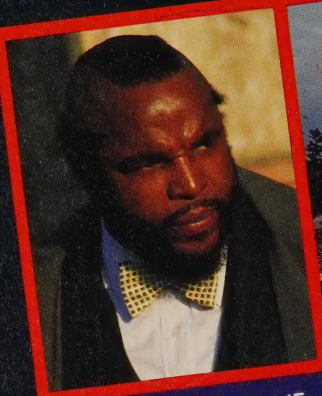

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International business magazine for televison and video

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Vanna and Pat in Merv Griffin's Wheel Of Fortune

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THE EDITOR'S LETTER

The British and American companies who are combining to tackle the thorny matter of barter in Europe (see World Round-Up, this issue), are to be commended on their timing: in the long-term they have a jump on any competition that might be thinking of doing the same thing; in the short-term they have guaranteed that their project will be one of the most talked-about issues at this year's MIP-TV in Cannes!

Depending on who you believe, barter is a terrific way of making money, that in the US will earn the TV industry US$2 billion a year by the middle of the next decade. On the other hand, it is a massive con-trick that is costing independent TV stations a third of a billion dollars annually in ad-time given back to syndicators to barter with.

But even if you take the optimistic view of barter in the US, that is a vastly different case from how it will work in the relatively closeted world of Europe. Far fewer stations, and perhaps a more conservative attitude to open money-mongering, not to mention legal restraints in some of the key markets, means that any barter dealing will have an extremely rough ride – at least until 1992 when revised European regulations *may* make it a more attractive option.

France and Italy have already experimented with barter – France in particular with game-show barter – and have discovered many pitfalls and criticisms (see p56). Germany and Spain have dabbled in barter; and Europe's new channels will certainly be open to discussions – already Super Channel has tried it out.

The US and British executives involved in he consortium will be embarking on their most important first task at MIP: choosing a chief executive for the venture. It will have to be someone with profound understanding of the baffling world of barter: does such a person exist in Europe?

ASAP (as the joint venture is called) is well ahead of its time. But not, one hopes, too far ahead.

Ross Wegood

WORLD ROUND-UP

Europe's barter starter at MIP

LONDON: Six American and British companies have linked up to sell programmes to Europe by barter.

The companies together will form a separate company called Advertiser Supported Allied Programming. Its first activity will be to attend MIP-TV this month.

The companies involved are MGM/UA Telecommunications, D.L. Taffner, the US network ABC, and three independent British broadcasters: Central TV, Thames TV and Yorkshire TV.

Barter is the process whereby a programme distributor witholds for himself a portion of the commercial time within a programme for sale to an advertiser. The station that buys the programme then sells the remaining ad time.

So far no real barter market exists in Europe, although it is a well-established method of selling in the US. Some countries have experimented with the process, among them France and Italy. The grouping is an attempt to get a lead in the market in advance of the European Community's removal of trading restrictions in 1992.

At press-time no chief executive had been chosen to run ASAP.

Philip Jones (Central) and Don Taffner (D.L. Taffner Ltd).

Private TV top in Malaysia

KUALA LUMPUR: TV3, Malaysia's private commercial TV network, is the most popular station in the market. A recent survey shows that 92 per cent of the population watch TV – with the majority watching TV3 more often.

Meanwhile, TV3's slice of TV advertising revenue is about 50 per cent, said the network's general manager, Mohamed Noor Salleh. He said that in the 1988-89 period all-media advertising in Malaysia would be between M$410 and M$450 million (US$155-170 million), of which TV would account for 40 per cent.

TV3 now reaches about 85 per cent of the estimated television audience of three million, after a major expansion programme has brought transmissions to southern peninsula Malaysia and Sabah regions. The government-run national network RTM, still covers an estimated further 10-15 per cent potential audience.

In the first half of 1988 TV3 lagged behind RTM in the ratings, mainly due to the latter offering Hongkong-made soap-operas, which are very popular among all segments of the audience. TV3 bounced back with the introduction of a mix of imported and Malay-produced entertainment. Generally speaking, TV3's overall image is of a livelier and less conservative network, strongly appealing to the young. *GB*. ■

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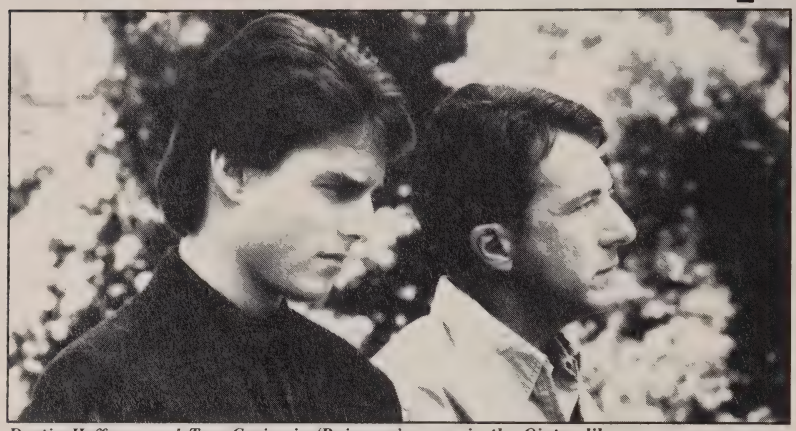

Dustin Hoffman and Tom Cruise in 'Rainman' – now in the Qintex library.

LOS ANGELES: Owner of the Seven Network in Australia, last month (April) became one of the largest production and distribution companies in the world with the acquistion of the US TV, video and movie giant United Artists.

The US$1 billion deal brings Qintex a library of over 4,000 theatrical movies including *James Bond, Rocky, In The Heat Of The Night* and the Academy Award winning *Rainman.* In addition, United Artists owns one of the world's biggest home video companies – last year selling over eight million units in the US alone.

Under the terms of the agreement, which involved the purchase of MGM/UA, Qintex has negotiated the sale of the MGM library of 34 films, its name and trade-mark to Tracinda (the major shareholder in MGM) for US$250 million. Qintex-UA will have exclusive worldwide rights for the distribution in all media of all MGM films plus all new movies and TV productions as well as 1,750 hours of existing television programming. The Seven Network already has an established programme purchasing relationship with MGM.

United Artists will eventually be merged into Qintex Entertainment Inc. the US arm of the Group based in Los Angeles, which will finance the net acquitision cost and a combination of equity and borrowings. According to chairman Christopher Skase, Qintex aims to consolidate its entertainment operating businesses and other assets in the US into a single US company. Skase believes the potential combination of UA and Qintex activities could yield combined operating revenues in excess of US$600 million per year.

Australia schedule plan

CANBERRA: It will be decided within the next few months whether commercial television stations in Australia will be required to place more emphasis on Australian programming.

After a five-year inquiry, the Australian Broadcasting Tribunal has put out a proposal which they hope to implement from July 1989. Under the new regulations 50 per cent airtime will have to be given to Australian programmes, moving up to 60 per cent within five years.

The tribunal wants to abandon the current system of 'raw hours' which requires the stations to produce 104 hours of first run drama and 8 hours of children's programming, regardless of quality and cost. They want to replace it with a scoring system which would reward 'quality' programming.

"We're trying to balance out the programming," said Tribunal member Julie James Bailey. "If you have a flat quota channels could fill it with cheap programming. There is no incentive to do top of the range drama."

Although she added that the stations have generally not opted for cheap programming and that they are all well above their quotas except for Nine.

"We want to make it flexible so stations can decide whether they go for cheaper programmes like serials or more expensive programmes like mini-series within the drama quota," she said. "We will weigh up these differences depending on the purchase price of the programmes to the station and within that we will give them a score," she said.

The Tribunal has also made certain stipulations that programmes must adhere to an Australian 'look' which will be judged on the basis of theme, perspective, language and character.

It is feared that with the increase of co-productions in the face of the diminishing tax incentives that Australia's cultural identity could be sacrificed with producers anxious to sell to the international market.

Another proposal suggests that programmes produced by ABC and the multicultural SBS stations could be screened again on the commercial stations to bring the programmes to a wider audience.

The Tribunal is now accepting submissions from the industry and are likely to make a decision on the new regulations in May.

Strike hits CBC shows

TORONTO: The Canadian Broadcasting Corporation (CBC) was hit by a national strike in mid-March when 2,600 members of the Canadian Union of Public Employees walked off the job.

Union members blamed six years of federal government cutbacks in CBC-funding for the level of frustration which led to the strike, citing mandatory overtime and understaffing. The union also complained of production assignments being contracted out, job security and wages.

Observers are saying the strike will be a lengthy one. It had immediate affect on on-air programming, as management staff moved to cover for missing anchors. There is now some question about Canadian drama production, slated for airing this fall.

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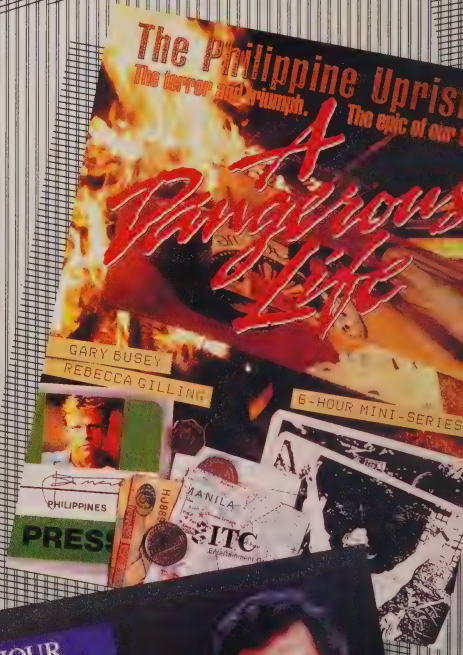

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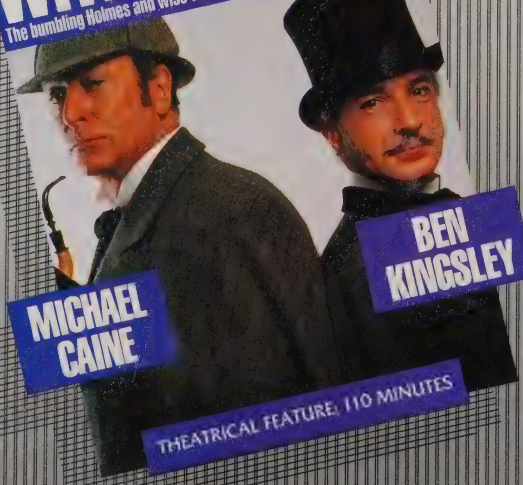

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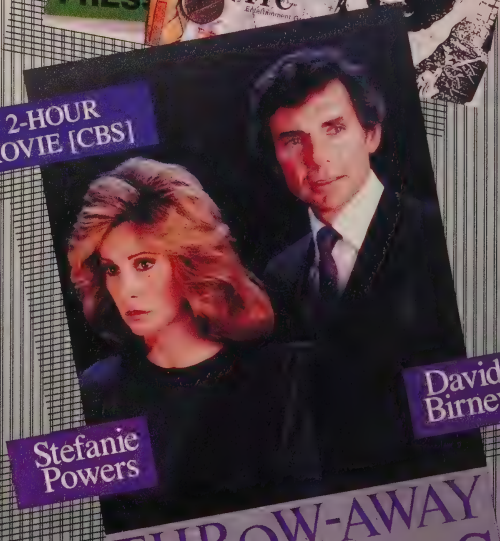

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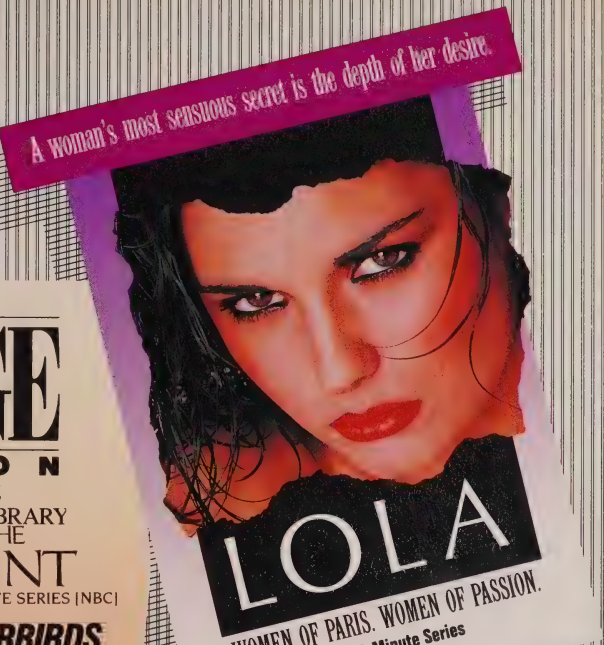
114 X 30-MINUTE SERIES (NBC)

the champions
30 X 60-MINUTE SERIES (NBC)

THE ADVENTURES OF SIR LANCELOT
30 X 30-MINUTE SERIES (NBC)

THE FOREST RANGERS
104 X 30-MINUTE SERIES

THE ADVENTURES OF Robin Hood
143 X 30-MINUTE SERIES (CBS)



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Mondadori joins video market

ROME: Arnoldo Mondadori Editore is the latest of the Italian publishing houses to move strongly into the home video production/distribution marketplace, with the creation of Mondadori Video, Spa.

The new company, headed by Marco Polillo (director of Mondadori Books) and Pietro Varvello, is wholly owned and operated by Mondadori, reflecting the publisher's policy of developing controlled, satellite agencies around the fringes of the mother company. Mondadori Video indicates that the first titles (still under negotiation) will be available (through standard outlets and also through Mondadori's huge direct mail network) before summer 1989.

The Mondadori entry into the home video sector comes after the creation of Vivivideo, a joint project by publishers Rizzoli and top film producer/distributors Mario and Vittorio Cecchi Gori. In addition to operating on its own, Vivivideo has just acquired a 20 per cent interest in Panarecord, the number two Italian home video distributor.

Currently, the Italian home video market has estimated legal sales (not including pornography) of some 200 billion lire (US$153 million), up from less than 22 billion lire (US$17 million) in 1985, with the major contenders being: RCA Columbia (24 per cent); Panarecord (16 per cent); Disney/Warner (14 per cent); Domovideo (13 per cent); and De Laurentis/Ricordi (6 per cent).

■ 1988 SAW an upswing in the European video business, both for video rentals and cassette sales. In West Germany video rentals increased 4.5 million units worth US$741 million in 1988, while sales of sell-through titles increased to 6.4 million units from around 4.4 million.

Meanwhile in the UK, the British Videogram Association is predicting that the video business will be worth more than £1,300 million in 1989: video rentals will hit the £540 million mark; pre-recorded video sales will exceed £200 million; and blank cassettes will reach £135 million.

In France figures just in from the Chambre Syndicale de L'Edition Audiovisuelle show that in 1988 takings were up 54 per cent to 688 million francs (US$110 million).

Franco-Soviet pact

PARIS: In a first ever agreement of its kind, Soviet TV and the French network, Antenne 2, have signed an accord that will see the two bodies co-operate regularly in the co-production of various kinds of programming.

In the pipeline for several months, the Franco-Soviet accord went into immediate effect, just in time for an Antenne 2 film crew to have an exclusive interview with Mikhail Gorbachev, and produce three exclusive programmes on the earthquake that recently hit Armenia.

Soviet and French TV are co-producing a special segment of the French cultural programme shooting it on location in Moscow and Leningrad, and with the participation of the Leningrad Philharmonic Orchestra, the French composer Michel Legrand, and singer Yves Duteil. *PM*.

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NEWS BRIEFS

■ On April 1, BBC TV Europe began an 18 hour-a-day service from 0700 (UK time) using the East Spot Beam on Intelsat V 27.5 degrees West. BBC TV Europe is a simultaneous relay of the BBC-1 service broadcast in Britain, with BBC-2 programming replacing feature films and purchased material, for European viewers.

■ The BBC and CBS-TV are reported to have held preliminary discussions on the possiblity of co-producing in the future. It is rumoured that CBS is considering partly funding a BBC documentary as well as TV-Movies.

■ The government of Sri Lanka has ordered a wide-scale clean-up of television standards, and blames American programmes for "debasing" Sri Lanka's culture.

The Minister of State, Mr A.J. Ranasinghe has called for a ban on TV pop music, series and films depicting "too much sex and violence" and has urged TV stations to direct their viewers' minds to the development programmes begun by the new president.

■ The Greek government has announced plans for a new nationwide TV channel. It will not be government controlled but will probably be administered and programmed by the local authorities of the cities covered by the network.

■ British Telecom is to sell its cable programming interests including a 30 per cent stake in Premiere, a 24.5 per cent stake in MTV Europe, around 25 per cent in the Children's Channel and a stake in the Home Video Channel.

■ Fremantle International has just placed the *Mrs World 1989* two-hour special on Soviet Television's Gostelradio Network and on networks in 12 other countries throughout the world. Fremantle will also distribute the *Mrs. World 1990 Special*, for which negotiations are now going on with the Soviets, with a view towards holding next year's finals in Moscow.

■ Showtime Networks has signed an output deal with Walt Disney Studios covering US pay-TV rights to all films produced by Touchstone Pictures and Hollywood Pictures in 1992-96.

■ *USA Today on TV* has begun telecasting in China sponsored by the company which holds the concession in The People's Republic for Honda Motors, Mitsubihi and Kentucky Fried Chicken, according to Fremantle, the international distribuor for series producer GTG Entertainment. The weekend one-hour version of the series will play in prime- time on Saturday nights in Beijing, Fujian, Guangzhou and Shanghai and the first commercials will be for Honda Motor Bikes.

■ New Zealand's TV3, the country's first commercial television network will start broadcasting in November 1989. TV3 and NBC of the US have signed an affiliate deal that expands NBC's international broadcasting and gives TV3 access to all NBC-produced entertainment, news and sports programming.

■ The American television network, NBC, has in a surprise move chosen to become a last-minute candidate for one of the channels to be awarded shortly on France's TDF-1 satellite.

According to J B Holston, an NBC executive in charge of international operations, the network is presently in negotiation with a number of French companies and plans shortly to announce the composition of a consortium which would operate the satellite channel, and in which it would have only a minority financial role.

■ Bill Vitale, formerly Director of International Sales at ABC, has formed a new company, Optomen International Inc., a division of Optomen Holdings of the UK – owner of the TSL sports TV company. Optomen International will be distributing sports and entertainment programmes.

■ France's La Cinq has been fined by the CSA for failing to meet French content quotas in its schedules.

MIDSEASON SERIES PREMIERES

The Famous Teddy Z
Live-In

MOVIES/SPECIALS/MINISERIES

The Diamond Trap
Intrigue
Mike Hammer In Las Vegas
Police Story: Burnout
Police Story: Cop Killers
Police Story: Gladiator School
Police Story: Monster Manor
Police Story: The Watch Commander
Trackdown (Three Hours)
Twist Of Fate (Four-Hours)

WORLD CLASS

RETURNING SERIES

Days Of Our Lives
Designing Women
Married...With Children
My Two Dads*
Slimer & The Real Ghostbusters
227
Who's The Boss?
The Young And The Restless

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*Distributed by TeleVentures, subdistributed by Columbia Pictures International Television in certain territories

Welcome To The

	MONDAY	TUESDAY	WEDNESDAY	
10:00	Tiny Tunes	Thundercats	Silverhawks	Comic Strip
1:30	FUN HOUSE	THE PEOPLE'S COURT	LOVE CONNECTION	SUPERIOR COURT
8:00	ALF alien productions	It's a Living	She's the Sheriff	
8:30	THE Hogan Family	MAMA'S FAMILY	just THE TEN of US	
9:00	MIDNIGHT CALLER	HEARTBEAT	STUDIO 5B	
10:00	A Nightmare ON ELM STREET: THE SERIES Freddy's Nightmares	Knots Landing	FALCON CREST	
11:00				

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t Court	MURPHY BROWN	*Nearly Departed*	FULL HOUSE
SUB erica Only	DIAMONDS	PARADISE	*Barbara Walters* SPECIALS
NA CH	NIGHTINGALES	HUNTER	A MAN CALLED HAWK

Prime Time Programming Two Hour Movies

In-Air Programming!

WARNER BROS. INTERNATIONAL TELEVISION DISTRIBUTION

NEWDEALS

This regular department of TV World provides a round-up of recent programming deals and agreements.

☐ PBS station **WMJJ Puerto Rico** has taken 200 hours of **Granada Television International** programmes including drama series *Hard Times, Country Matters* and *Childhood;* documentaries *The Christians, The Spanish Civil War* and *End Of Empire;* the classical music series *Man And Music;* the rock series *Wired* and the children's animated series *The Magic Ball.*

In the USA, 18 episodes from the series *The Adventures Of Sherlock Holmes* and *The Return Of Sherlock Holmes,* plus two two-hour Sherlock Holmes movies – *The Sign Of Four* and *The Hound Of The Baskervilles* – will shortly go into home video distribution through **MPI Home Video.**

MPI are also to distribute on home video a Tina Turner concert from Granada and two series on the history of photography: *Camera – Early Photography* and *Camera – Moving Pictures.*

☐ CBS Broadcast International has concluded an exclusive agreement with the European Co-production Association (ECA) to distribute five new ECA produced programmes. *Eurocops* is a one hour ongoing series about the professional and private lives of young, aggressive police commissioners in action, produced by various ECA members. *Eureka* is a mini-series (one 120 minutes and six 1 hour episodes), produced by **ZDF,** portraying various advanced scientific research projects.

Sos Disparu, produced by **Antenne 2,** is a mini-series (one 90 minute and six 1 hour episodes) about a foundation in Nice which investigates cases of missing persons. *Rally* is a mini-series (one 120 minutes and six 1 hour episodes) about formula-1 racing. Produced by **RAI.** *The Manageress* is a UK Channel 4 production about a down-and-out football team facing management by a woman. The mini-series will comprise six, 1 hour episodes.

☐ **D.L. Taffner/Ltd** has sold *Talkabout,* a half-hour game show strip to six of the Fox Broadcasting Company stations for fall 1989. The stations cleared include: **KTTV-TV,** Los Angeles; **WFLD-TV,** Chicago; **WFXT-TV,** Boston; **KDAF-TV,** Dallas; **WTTG-TV,** Washington; and **KRIV-TV,** Houston. In addition, *Talkabout* is also sold to **WSVN-TV,** Miami.

The show, produced by Comedia Productions, gives viewers and contestants the opportunity to "talk about people, places and things."

☐ **ITC Distribution** has acquired the worldwide television and home video rights to *A Dangerous Life,* a six-hour mini-series that recreates the fall of Ferdinand and Imelda Marcos from power in the Philippines and the rise of Corazon Aquino as President.

The US $13 million production stars Gary Busey (*The Buddy Holly Story, Lethal Weapon*). Backing the producing team of Jim McElroy and Hal McElroy are Home Box Office, The Australian Broadcasting Corporation and Zenith Productions.

ITC's licensing agreement gives the company all available worldwide television and home video rights to the mini-series *A Dangerous Life* including the US, Canada, Germany, France, Italy, Japan, Spain, Holland and Latin America, among others.

A Dangerous Life was aired on HBO in November of 1988.

☐ **Showtime Networks** and **Viacom Enterprises** have entered into an 18-picture deal with **Nelson Entertainment.**

According to the terms of the agreement, Showtime and The Movie Channel will have exclusive pay television rights in the United States and Canada and Viacom will control the North American broadcast television distribution rights to 18 upcoming pictures from Nelson Entertainment. The feature films covered by this arrangement are to be produced or acquired by Nelson Entertainment and will receive theatrical distribution in North America.

☐ **Harmony Gold** has acquired the international television rights to *The World Of Horses,* 26 half-hours of information and entertainment all about horses. From the Royal Mounted Police to the Afghani tribesmen who play an obscure game of polo, every episode travels the world to reveal the intricacies and intimacies of man's special relationship with the horse. 26 half-hours of the programme are available for the fall of 1989.

☐ **Radio Vision International** has concluded an agreement to handle the sponsorship and international television distribution to Elton John's 1989 worldwide concert tour.

RVI will distribute the Elton John concert for live telecast from Italy in April. The concert will be broadcast from the Verona Arena. The company will offer at least three additional concert performances from his 150 date tour which will travel throughout Europe, the US, Canada, Japan and Australia.

Sponsorship for the worldwide tour includes individual tie-in promotional opportunities, as well as the right to place advertising signs in pre-designated, strategic locations around the concerts. In addition, the sponsors will be given the opportunity to buy barter time in and around the live telecasts.

PEOPLE

■ Pat Mastandrea and Gary Davey have been appointed joint managing directors of **Sky Television.** Mastandrea becomes joint managing director and chief operating officer. Davey becomes joint MD and director of programmes.

■ Diane Keating has become senior vice president of International Video at **Orion Pictures.** Keating will continue to be based in the New York office.

■ Linda Agran has been appointed head of production at the newly formed **Paravision (UK) Ltd.** She was previously London Weekend Television's deputy controller of drama. Nicolas Barton has also joined as Executive Producer.

■ Tony Kenber, formerly with Central and Thames TV, has become head of finance and Roy Stevens production controller. Graham Dowson has been appointed deputy chairman.

■ Christie Hawks has been promoted to manager western regional sales for **Samuel Goldwyn Television.** She will continue to be responsible for co-ordinating all TV sales for the western portion of the US and will remain based in Los Angeles.

■ **Atlantis Films** has appointed a new financial officer, George Knowles who comes from Imagine Film Entertainment in Los Angeles.

■ Brooke Bailey Johnson has been named vice president of programming and production for the **Arts & Entertainment** cable network (A&E) in the USA. She will assume overall responsibility for the programming and production departments, overseeing the acquisition, development, scheduling, production and on-air promotion of programming. She will report directly to A&E's President Nickolas Davatzes.

■ **Micahel Hadley** has been made executive in charge of Development for **Producers Group International's** (PGI) movie-of-the-week/feature sector.

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UNITED KINGDOM

Who wants more breakfast TV?

LONDON: The UK's Channel 4 has served up its new £11 million (US$18.7 million) breakfast television programme, *The Channel Four Daily,* giving the British public a third option for early morning viewing. But is there room for another breakfast time TV show?

Running from 06.00 to 09.25 each weekday and with a special weekend format, *The Channel Four Daily* is setting out to carve a distinctive niche for itself – offering a different type of programming to its morning rivals, BBC's *Breakfast Time* and TV-am's *Good Morning Britain,* which pull average audiences of around 7.6 million and 12.4 million per week respectively.

However the biggest challenge for Channel 4's latest venture is to take on BBC Radio 4's early morning programme *Today,* which claims to attract six million listeners everyday. There is still a large number of people in Britain yet to be convinced that morning television can offer informative, quality programming. And during the six years since early morning TV began in the UK, this portion of the public has remained loyal to its favourite radio programme. Channel 4's task will be to bring them across the divide from radio to TV.

Perhaps its strength will lie in its commitment to catering for interests and tastes so far overlooked, with a structure broken down into regular snappy 15-minute sections allowing the viewer to tune-in and tune-out selectively. The items that make up the 15-minute segments all come from independent producers and are totally self-contained. They are repeated at intervals throughout the programme but not more than once every 1½ hours.

Four main programmes make up the Daily's schedule: *Business Daily; World News; Box Office;* and *Streetwise. World News* and *News Headlines, Weather and Travel Update* is provided by Independent Television News (ITN) under a two year contract with Channel 4. ITN already provides the evening programme *Channel 4 News* and co-produces the *World This Week* as well as providing the ITV national news service.

Business Daily gives information on the world's business markets; *Box Office* provides a guide to what is happening in the world of arts and entertainment; and *Streetwise* is a consumer programme looking at solutions to everyday problems.

As *The Channel Four Daily* concentrates on attracting first-time early morning TV audiences as well as winning viewers from its competitors, Channel 4 itself has other major issues to consider that will have repercussions for its programming schedules.

Like the rest of the programmes on Channel 4, *The Daily* depends on the support of ITV companies and more specifically TV-am which funds the programme by subscription in return for the right to sell advertising airtime on Channel 4 during its own early morning franchise period (06.00-09.25). And while at the moment TV-am and *The Channel Four Daily* agree to schedule complementary programming, the relationship between the two stations could become far more competitive in the future.

Channel 4's relationship with ITV is coming under attack and may well be severed. In the future Channel 4 could well find itself selling its own advertising airtime and living on its own revenue.

Competition from new satellite channels as well as existing stations will place even greater pressure on Channel 4 to get it right. □

SPAIN

Auctioning off the advertising

MADRID: Canal Sur, the regional television channel for Andalusia, has joined the club of regional TV channels operating in Spain together with the Catalan TV3, the Basque Country's ETB, and Galicia's TVG. TVM of Madrid will be starting up next month and TVV of Valencia begins broadcasting in October this year, *writes Jose Maria Villagrassa.*

Canal Sur has also entered the pooling arrangement for programme and sports purchases established by the country's autonomous channels (with access to film and series packages sold by Silvio Berlusconi and other shows already broadcast by other channels). Outside production will account for some 1200 hours a year, with 450 hours of films. 400 hours of fiction series and documentaries, 130 hours of telefilms and the rest in animation. The material comes mainly from the USA, Great Britain, Germany and Japan, according to reports from the channel. Current programming stands at 60 hours a week, with in-house production at 60 per cent, part of which is commissioned outside.

Disagreement

The 1989 budget for TRVA (Radiotelevision de Andalusia) is Ptas 8,119 million (US$70.5 million), 70 per cent of which goes to Canal Sur (Ptas 1,500 million [US$13 million] for the purchase of outside material). Advertising is being managed by an agency until 1991, when the channel's own department is expected to take over. Berlusconi has been unable to reach the agreement made with ETB and TV3 with respect to advertising.

Valerio Lazarov, Fininvest's strongman in Spain, has voiced his disagreement in statements to the national press because "by handing over advertising management to an agency guaranteeing Ptas 1,000 million (US$8.7 million) for 1989 and Ptas 1,500 million (US$13 million) for 1990, when we were offering Ptas 900 million (US$7.8 million) for the first year and Ptas 3,000 million (US$26 million) for the second, the Andalusians are showing that the economic factor is not the most important criterion for them." TVG of Galicia and TVM of Madrid have also opted for auctioning off their advertising management.

■ Meanwhile the last minute rush for private TV licences in Spain will have finished by the end of April. At press time, there is only one candidate who meets the capital and shareholder requirements laid down by the Spanish government – Antena 3.

Under government terms, the companies granted licences will have to begin broadcasting from Madrid and Barcelona before February 1990 and, during the first phase, pay a lump sum of Ptas 660 million (US$5.9 million) per year for use of the ground system and Ptas 3100 (US$27.68) for each hour on the air.

Following the presentation of applications at the end of April, the administration will have three months in which to study the proposals and award franchises.

Private networks must have a working capital of US$9 million and the government will establish a public company, Retevision, to supervise broadcasting and act as treasury for payments to be made by both private and pubic broadcasters. □

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IN PRODUCTION

ZZY Inc is to produce *Desperados: The 'Kiki' Camarena Story* (working title), a six-hour mini-series for **NBC**. Michael Mann (*Miami Vice*) is the executive producer; Michael Jaffe, the co-executive producer; Brian Gibson the director; Branko Lustig, the producer. The mini-series chronicles the plight of US drug enforcement administration agent Enrique "Kiki" Camarena, who was abducted on February 7, 1985, in Guadalajara, Mexico. He was tortured and murdered by the powerful drug lords he worked tirelessly to bring to justice.

Independent television production company **Toucan Television**, is to produce a TV special about Anne Frank called *Yellow Tulips: A 60th Birthday Celebration For Anne Frank*. The 1-hour programme is being produced by Toucan for the Friends of Anne Frank. Joel Tuber will act as producer with Nancy Wood directing, and Michael Lindsay-Hogg (director of *Brideshead Revisited*) will serve as technical advisor.

Channel 4 in the UK has commissioned **Seventh Art Productions** to produce *The New Spain*, a series of four films which look at modern Spain through the lives of certain Spaniards. The objective of the series is to take a contemporary view of this changed and changing nation. Each episode is structured around the life of a central character: a young woman running a large ranch in the south of Spain; a girl in the poor region of Extremadura and her summer work on the island of Majorca; a family in the northern region of Galicia and their sons – one in Madrid and another in the army; and a character experiencing the other side of life in 'Spain's most modern city' Barcelona.

Hamster Productions of France and **3 Themes Inc** of Canada in association with Venture Entertainment are collaborating on a TV movie, *The Thriller*, now in pre-production.

Shooting for "The New Spain".

In *The Thriller*, real life imitates art when the unsuspecting author of a thriller, a woman in her late twenties, becomes enmeshed in a frigtening web of espionage and arms sales to the Middle East.

The production will be directed by Allan Goldstein and produced by Daniele J Suissa (Canada) and Nicole Godin (France).

Racquel Welch and Jack Thompson are filming downunder for the comedy adventure telemovie *Trouble in Paradise*. They star as an ill matched team stranded on a desert island. Thompson is a hard drinking merchant seaman, and Welch is a wealthy business woman. Robert Halmi is the producer for **Qintex Entertainment Inc**, the American arm of Qintex Aust Ltd, which operates the Australian Television Network.

The telemovie has been shot in Sydney, Wattamolla (a beach to the south of Sydney) and Port Douglas, a resort in North Queensland. Post-production will be completed in Sydney before it is delivered to the **CBS** network in the US.

Anglia Films is producing *Goldeneye*, a two-hour TV movie of James Bond creator Ian Fleming's life story starring Charles Dance in the leading role.

The story delves into Fleming's exploits in the world of M15, the CIA and wartime espionage as well as the more flambuoyant elements of his stylish and eccentric social life. Shot on location in Jamaica and the UK the £2 million (US$3.5 million) production will be shown on ITV in the UK later this year.

The writer is Reg Gadney, the director Don Boyd and producer Anglia Films' development executive Brenda Reid.

TF1, the French national broadcaster and **Société Française de Production** (SFP) are co-producing a French serial to be aired at 13.30 or 18.30 daily.

En Cas de Bonheur (In Case of Happiness), is currently being shot in a small town just outside Paris, where a typical Parisian district has been recreated as a set for the production. The producers aim to create a French daily serial to rival American and English soaps and to oust *Santa Barbara* from the top slot in the French ratings.

The largest-budgeted wholly French TV co-production to have ever been undertaken is currently in production. The film *Cyrano de Bergerac*, will also be a TV series to be aired by two of its co-producers, **Canal Plus** and **Antenne 2.**

A large part of the budget of 100 million francs (US$15 million) has been set aside to pay the star cast: Gerard Depardieu will play Cyrano, alongside 35 other headline names and 100 extras.

Cyrano is directed by Jean-Paul Rappeneau (*La Vie de Chateau, Le Sauvage* and *Tout Feu Tout Flamme*). Two months of rehearsals are preceding 19 weeks of shooting most of it in Hungary.

In order to finance this elaborate project Rappeneau approached Jacque Lehn, director general of Europe 1 Communications and Rene Cleitman who overseas audiovisual production for Europe 1's parent company Hachette Premiere will be the line-producer for *Cyrano*. Other parties involved in the funding of the film are Michel Seydoux, an independent producer, and the UGC movie-house chain. Cleitman and Rappeneau are also expecting some financial assistance from the French Government. The French Minister for Culture recently set-up a capital-risk investment fund ►

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with a view to funding the production of ten films – considered of high enough quality and international appeal.

Principal photography has begun on *Rules of Engagement*, a film drama series commissioned by **TVS** from **Futuremedia Productions** for peak-time transmission on ITV later this year. It is a six-part contemporary thriller set in a naval port as the threat of nuclear war hangs over Britain. Former marine Gillespie turns private eye, and his investigations lead him to the corridors of power in the increasingly beleaguered city. Gillespie is played by Karl Johnson. Other roles are taken by Kenneth Cranham, Cathy Tyson, Anna Calder-Marshall and Derek Fowlds.

The producer is Terence Williams, who has previously produced *Give Us A Break* and *Big Deal* for the BBC.

"Rules of Engagement".

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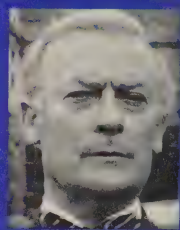

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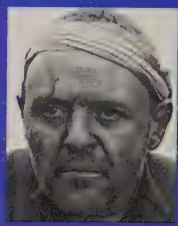
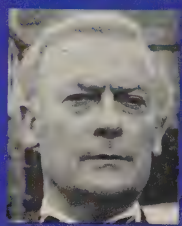

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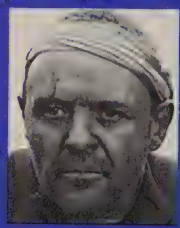
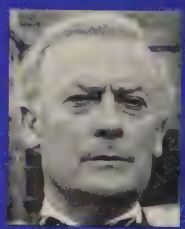

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Special Canada ad feature – see p144

CANADA

This year, the National Film Board of Canada celebrates its 50th anniversary, and *TV World* joins in the celebrations with a special feature on Canada. In the last five years, Canada has finally shaken off its image as a poor northern cousin to the United States and found itself a true identity through strong 'quality' productions and effective marketing – aided by the imaginative (though costly) Telefilm Canada funding support. Few other countries have so effectively aimed at the international market for television programmes. Can it last? *TV World* correspondents Daphne Lavers and Gordon Martin examine the current state of TV in Canada.

'Bordertown' (right) – an Alliance production looking at life on the Canadian/US border during frontier times. Ironically, it was shown in the US (on the CBN cable channel) but never reached Canadian airwaves. It has now been picked up by a Canadian network (CTV) and is going into a second season of co-production with partners including Téléimages and Telefilm Canada.

National Identity: How Canada reacts to imported programmes, their ratings and the competition with US programmes. See page 36.

Québec's dubbing war: often overlooked, this important French-speaking region has a rich appetite for imported programmes but is torn by squabbles over how the programmes are dubbed. See page 37.

On The Move: personnel movements within Canada's production and broadcasting industries will have far-reaching effects. See page 44.

Further adventures of Anne: although Kevin Sullivan said there would be no more *Anne Of Green Gables,* popular demand from around the world has persuaded him otherwise and there will be more tales from Avonlea. See page 40.

Hidden Strings: one of Canada's most respected journalists has started his own programme, *Canada Business Week;* while his company aims at having an international TV presence. See page 42.

Profile: Peter Trueman, a well-known TV journalist, now freelancing, and hitting out at TV's sacred cows. See page 46.

Canadian Cuttings: Ralph Ellis's silver anniversary, Brandon Tartikoff warnings, plus new Atlantis programmes. See page 44.

National Film Board: A review of the NFB over fifty years: from cinema tents to multi-screen complexes. Plus the survival of NFB's women's studio. See page 49.

National identity

For years, US programmes dominated the Canadian networks. But things have changed in the 80s, with Canadian TV broadcasters coming into their own.

IN NEARLY every part of the world there is concern about cultural identity and survival in a 50-channel environment says Canadian Broadcasting Corporation (CBC) programming director Ivan Fecan.

"We've lived through it here," he says, "and we're not only living through it, we're prospering and flourishing."

There was a touch of fateful irony in Fecan's conversation with *TV World* in March. Just days later, the national CBC was hit by a crippling strike which put some programming in jeopardy, and some into crisis. The strike, however, illustrates Fecan's tenet, that "different networks take on different personalities." And while some Canadian network programmers might disagree, it appears not only a reality in Canada, but an imperative.

With much of Canada's population living within television range of the US border, the range of choices for Canadian viewers has required a balancing act on the part of Canadian television programmers. TV industry pundits are talking about networks and channels carving out 'niches', and 'identities' for a particular channel, in order to survive – a strategy wittingly or unwittingly adopted in Canada for years.

In terms of network programming, there are three basic groupings in Canada, the two national networks, one public the other private, and the independent sector headed by Global Television.

All three Canadian networks have taken steps to stem the flood of US programming. In the past, US programmes dominated the identity of Canadian television. Now, in the 1980s however, Canadian television has come into its own.

The acknowledged bastion for Canadian content – although not reflected in the ratings – is of necessity and by mandate, the CBC. The ratings leader is CTV, the national, private network which operates, according to its programming VP Arthur Weinthal, "as a popular, mass appeal programming service," but must observe stringent Canadian content regulations. The third force is the independents, unofficially led by Global Television. Scrappy, commercial and entrepreneurial, they sometimes beat the big guys to the best shows – although success is usually short-lived.

All three sectors buy American and Canadian programming in varying amounts and each uses international programming to a different extent.

"We do news and current affairs in-house, entertainment is 50-50, arts programming is largely the independent production sector and variety programming is largely independent," says Fecan. "The bulk of our foreign purchase is American. It makes us a lot of money which we plough back into Canadian production. We buy a small amount of other foreign material which I use to bring the best of the world to the CBC."

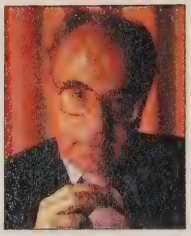
Dallas has been the mainstay of CBC's American programming, combined with sitcoms and series with a more gentle quality; *Kate & Allie*; *Newhart*; *The Golden Girls*; and *The World of Disney* which ranks tops in Canada but is not even in the top 10 in the US. CBC gets involved with international co-productions and even experimentation with such things as High Definition Television (HDTV) in the series *Chasing Rainbows*.

"I'm looking for shows that aren't violent, that have positive values," says Fecan. "I would have a hard time carrying a violent show or a sexist show . . . family programming works particularly well on CBC."

The same kind of values are sought in international productions and reflected in the British shows carried by CBC including *Coronation Street* from the UK's Granada, and the prime-time *Spitting Image* from Central TV and Channel 4's *A Very British Coup*.

Ivan Fecan: CBC programme chief.

For CTV, the drive for popular mass appeal programming and top ratings is the motivation for its foreign acquisitions. The channel's number one spot is usually occupied by such popular American imports as *Cosby* and *Cheers*. It was CTV that programmed *Miami Vice, Moonlighting, Family Ties* and a couple of mini-series from the international market every year with "strong Canadian or international rationale," said Weinthal. Such mini-series included *Champagne Charlie, Passion in Paradise,* and *Coco Chanel*. Eight to 10 features or TV movies are also shown every year.



Programming at CTV: Arthur Weinthal

'The Cosby Show': CTV mainstay.

All dramatic production is done outside, Weinthal confirmed, which has led the network to support independents including Alliance Entertainment with programming such as *Mount Royal, Strike Force* (coming this year) and *Night Heat*, which broke the US network barrier when it was introduced five years ago.

It was also CTV that supported the production of *The Campbells*, a co-production series with Scottish Television which shows the pioneer roots of Canada in dramatic form. And CTV has this year extended to the same support a couple of new series – *Katts and Dog*, a family-orientated comedy-drama, and *My Secret Identity*, a half-hour comedy drama.

This kind of programming is going a long way towards illustrating that violence is not a prerequisite for successful programming, and further illustrates CTV's willingness to take chances; *Identity* is produced by Toronto-based Sunrise Films.

For Weinthal, creating a network identity is not that crucial. He believes viewers watch programmes, not networks, and that the ratings will be won on a programme-by-programme basis.

For David Mintz, president of Global Television, the deciding influence is simple. "If it has the potential for a high audience, we want it. No particular genre, just the figures – that's all you sell," he says.

Global has connections with Western Canadian stations through one partner which allows some limited programming exchange. However, these, like many, are independent television stations and tend to go off in their own directions. For example, when CTV dropped *Miami Vice* this year, Global picked it up in a package with other programmes, but the show is now going out of production.

CHCH-TV is another independent which has taken a few risks that have paid off. For example CHCH, aired *thirtysomething* before the north American networks recognised it as a hit. CHCH also ran the *Max Headroom* series.

That's in contrast to the television station, City-TV, which sticks to its motto of "news, music and movies." While Global may run a number of both Canadian and American inexpensive game shows, City leans out farther than CHCH, picking up international arts-cinema-movies. City also began the generic television programme in Canada, starting with its MuchMusic channel, through Fashion Television and Movie Television.

For any Canadian network, there are only two kinds of programming, according to Global's Mintz; programming that appears on the US commercial networks that Canadian networks can simulcast; and Canadian content programming. The Canadian term for simulcast is 'cable substitution', where Canadian cable companies replace a US network signal with a Canadian signal showing the same programming so that Canadian advertisers get double exposure. In some respects, this ties Canadian programmers to American schedules – a fact of life where the cable systems bring in those programmes anyway.

Daytime programming has altered this year, particularly in the independent sector. "There has been a particular break-out this year of talk shows which are very gritty," says Weinthal. "However, it's only a reflection of the changes in television over the last few years. There's been more language, more dramatic representation of sensitive issues and subjects – there's more reality in story material."

Mintz notes the current division in daytime programming, where much of the new 'reality' programming resides. CBC's Fecan defined this new programming in two variations. The first is the *America's Most Wanted, Cops* and *Inside Story* genre which uses actual footage to fashion fairly sensationalist stories. The other kind of reality programming lies in the dramatic sphere, where *Kids of DeGrassi Street* is actually one of the leading contenders.

Reality programming is not new for Canadian audiences. In fact, most observers believe that American television is only now catching up with Canada in terms of heavy issues dealt with on television. What is new in Canada is the reality-style news, information and talk shows.

"I would never produce the *Geraldo Rivera* show in Canada," Weinsthal remarks. "It would be extremely difficult to find people to participate in it, extremely difficult to find an audience to sit in a studio and interact with it, and I think the home audience would be a little bit uncomfortable with it. But we kind of like it when the Americans do it. I think when you're a northern people, you spend so much time in isolation that you like to see what other people are doing. You don't necessarily want to play with them." A common enough opinion.

Canadian television deals with tough, sensitive, substantive issues but veers away from sensationalism, despite pressure from competing channels. Says Fecan: "I believe anything is possible as long as it's dealt with in a responsible manner. News, public affairs and television journalism is such a Canadian strength that there is almost no need for any imports in those areas."

At the same time says Weinthal: "Everyone seems to be in a position where the programming their services require is too expensive to do – so you have to find partners. Programmes produced to international standards are going to find their way into everybody's schedules. Even in the US, which is the most closed-off television services you'll find, there is increased interest in productions made elsewhere.

"I don't think viewers bring any nationalism or personal geography to bear when watching a show," continues Weinthal, "except when watching news. TV is one of the most democratic institutions, because viewers have incredible choice." □

Miami Vice.

The dubbing war of Québec

A lucrative North American market is being wasted – meanwhile commercial concerns override scheduling choice. Gordon Martin reports.

WITH A native French-speaking population of some 5 million constituting a substantial majority within its boundaries, Québec is a distinct corner of North America. But when it comes to television, the language barrier is insufficient to prevent a trend towards fragmentation.

The typical Montréal viewer has a choice of two dozen channels on cable. This includes two Canadian

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Broadcasting Corporation (CBC) channels; the private CTV, TVA, and Télé-Metropole stations; Radio-Québec, the educational network; TV Quatre Saisons (TQS), a youthful upstart whose performance has not lived up to its dazzling introduction three years ago; plus 15 cable-only choices including five pay channels. Plus, of course, all the American networks.

Despite this choice Société Radio-Canada (the CBC's French network) still retains the lead in audience share, with some of its programmes attracting a remarkable 40 per cent of the total French-speaking population. To maintain this lead over its close rival TVA, it has had to make big changes.

A publicly owned system, Société Radio-Canada (SRC) was renowned for its wide range of programming, ranging from the mass appeal of *Saturday Night Hockey* to the more specialised tastes of *En Series*, which showed "quality" European works. Funded from a mix of parliamentary vote and revenue generated by both commercial advertising and foreign programme sales, it is now entering its fourth year of diminished financial support from central government.

To compensate, it has had to hustle commercial advertising and at the same time offer an increasing array of the most popular fare.

André Séguin, Head of Acquisitions for SRC notes with some regret that the trend is in the direction of dubbed American mini-series. "We want both variety and quality," he says, "but we make our decisions more and more frequently on the basis of the desire to attract advertisers. It's become an essential element of our financing, even though we are still a publicly-owned network. *En Series* is gone because it drew only small audiences. Now we're programming *Noble House* and *Poor Little Rich Girl*. Next year we've licensed series like *Around the World in Eighty Days, The Murder of Mary Fagan,* and *Jack the Ripper*."

According to Séguin, Quebec audiences are unique in their tastes. "Domestic programming here is very popular with our audiences. But with such limited budgets we must import some drama. We look at English and Australian series and find many sensitive, high-quality programmes. But our viewers want American style and pacing."

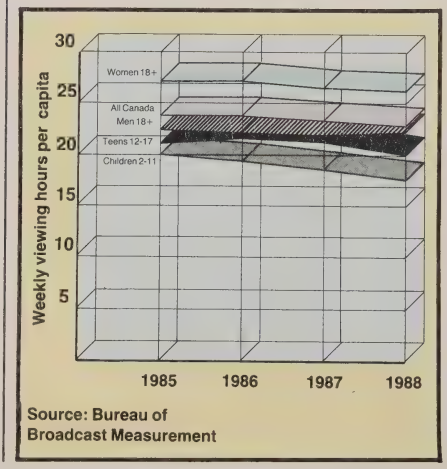
As to dramas produced in France, Séguin says simply, "It's two worlds! We have trouble finding suitable French series. Even co-productions are difficult if not impossible. In the English-speaking world a British actor can play the role of an American. But French logic insists that the accents must be absolutely appropriate to the part."

SRC buys most of its imports already dubbed, avoiding an explosive issue which has reached the corridors of power in both Paris and Ottawa. The "dubbing war" is rather one-sided: France and its much larger market holds all the high cards. At stake, is the multi-million dollar business which employs actors and technicians, and over which France has a near monopoly: French unions insist that all dubbing work is carried out in France.

Serge Turgeon, head of Quebec's Union des Artistes describes the situation as "scandalous". He calculates that Quebec loses some $30 million (US$25 million) each year because of French government regulations. He notes that at least 20 per cent of the programmes dubbed in France are not even shown in that country, many of them being shipped back to Canada for broadcasting. Recently, *Obsessed*, an English-Canadian film set in Montreal, and dubbed in Quebec, was refused by a Paris broadcaster because of France's protective regulations.

Despite the problems of being a unique and small island with a language derived of French parentage, and tastes established by the realities of North American popular culture, Québec is open to business from abroad. Along with the prime position of local programmes and the commercial appeal of American dramas, there are many slots open, particularly on SRC, TQS, and Radio-Québec, for foreign feature films. □

More from Avonlea



Source: Bureau of Broadcast Measurement

Canada's most successful mini-series had a sequel . . . and now there's another one on the way based on the Prince Edward Island dynasty.

WHEN Sullivan Films finished the sequel to *Anne Of Green Gables*, principal Kevin Sullivan said that he had no intention of doing any more Green Gables programmes.

But success can hold its own imperatives, and thanks to popular demand the Toronto-based Sullivan Films is launching into its first series production called *Avonlea* to focus on compilations of the author Lucy Maude Montgomery, from *Chronicle of Avonlea, Further Chronicles of Avonlea, The Story Girl* and *The Golden Road*. Sullivan is executive producer, and a team of writers will combine the short stories into a coherent series focusing on 13-year old Sarah Stanley, which will include guest appearances from the *Anne* cast.

"This series is in response to audience demand and interest to see more of Green Gables," said Kevin Sullivan. "We said we wouldn't do it again, that was it. But the parties are keen to do it because audiences seem to be ravenous for more. Every time *Anne Of Green Gables* is shown in another country, mail keeps flooding in!"

Rescue me

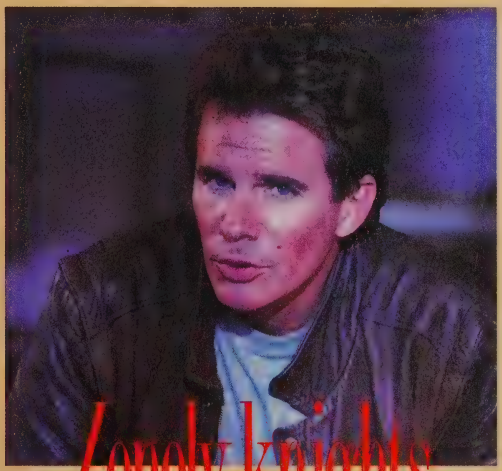
KNOT'S LANDING stars *Teri Austin* and *Ted Shackelford* battle each other in a story of how love can so easily turn to hate.

Running Time: 96 Minutes

Uncut gem

GENERAL HOSPITAL and RYAN'S HOPE star *Sam Behrens* portrays a different kind of criminal as a Christmas Eve jewelry store robbery goes wrong and an innocent young woman is taken hostage by ruthless thieves who reveal themselves to be "citizens above suspicion".

Running Time: 96 Minutes



Lonely knights

DALLAS star *Dack Rambo* is a man caught between his humanitarian nature and his responsibilities as the heir to a financial empire.

Running Time: 96 Minutes

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Plans are for an initial 13 x one-hour episode series, but negotiations are for two years and its "more than likely" to extend to two seasons. Parties include the Disney Channel and tentatively, CBC.

The production is expensive; about Ca $1 million (US$1.2 million) per episode, which ranks among the most expensive of Canadian productions. Working with younger actors is part of the cost, as is period production. Shooting is scheduled to begin in June.

Sullivan recently finished *Jane Of Lantern Hill*, and *Looking For Miracles*. The third show in a three-project deal is in development now, with Disney. Merchandising for *Anne* has become significant, with items available such as calendars, puzzles, story books, sweat-shirts, and diaries. According to Sullivan, the company always tries for publishing rights along with production rights, as a matter of course.

'Jane Of Lantern Hill'.

"It's a natural part of the business," said Sullivan. "It's a communications business and if your property is succesful and can be merchandised in other areas, more power to it because that will give it more longevity. It's a statement on the entertainment industry. It's not just movie-making, it's big business."

Successful marketing is part of what is taking Sullivan to the top. Last year, the company opened a 200-seat local theatre on Prince Edward Island near the Green Gables house. Tourism on the island has been rising 15-20 per cent annually, and it seemed a golden opportunity. The theatre ran *Anne Of Green Gables* and this year, will include other family classics. Many of the PEI tourists are Japanese – *Anne* has been a hit in Japan in print form for years – and the Sullivan movie will be released theatrically in Japan this June, and in Israel. The Japanese release will cover 60 screens – a major release, with Shochiku-Fuji.

'Anne Of Green Gables': popular demand has prompted more programmes about Avonlea.

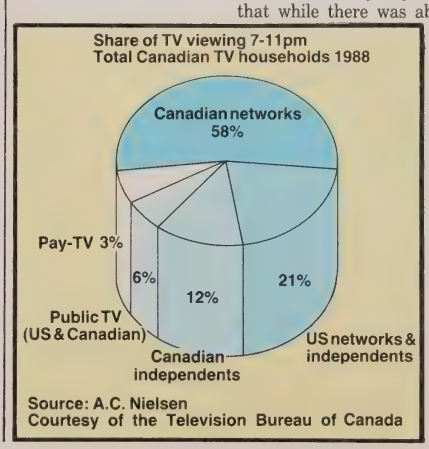
Anne has been marketed in over 80 countries around the world, the most successful mini-series ever marketed from Canada. □

Hidden strings

A new breed of TV organisation with broad interests and global aspirations is coming of age in Canada.

LAST SEPTEMBER, a new television programme entered the Canadian syndication market for national distribution. On the surface, it was simply a new, one-hour Canadian television programme. Behind the screen, however, lies the outline of a new industry superstructure, part of the movement taking place in Canadian television.

The programme is *Canada Business Week*, from Everett Banning Television Productions Inc. of Toronto. For eight years, Banning hosted Global Television's *Everybody's Business*. Banning realised that while there was about 90 hours per week of American business television programming, there was nothing on Canadian business. So he went into business, and launched Canada Business Week on Sunday morning at 10.00 – an unusual time slot for Canadian television.



Backing the journalist was Venture Entertainment Group, a two-year-old Toronto-based 'core production company'. Founded by Jerry Appleton, formerly head of production of Global Television, Venture is reportedly "a studio without the backlot."

Venture Entertainment includes Venture Distribution. At the same time Venture is a partially-owned subsidiary of Selkirk Communications – the Canadian broadcaster. The affiliation provides a crucial, though not exclusive, link between the independent writer/producer and a chain of television stations.

Venture will not bring writers, directors, producers in-house. One of Appleton's key goals is to encourage the development of new talent and to retain and independence of those who work with Venture.

A quick glance at Venture's interests illustrates the extent of Appleton's commitments, and an understanding of both the domestic, continental and international marketplaces.

Completed productions include: *No Blame*, a two-hour TV movie from 3 Themes Inc. of Montreal and Hamster Productions of France; a 24-episode, half-hour series, *Emergency Room*, with Toronto's Apogee Productions; 130 half-hours of *Split Second*, a game-show with host Monty Hall, from Hatos-Hall Productions for Selkirk Television and Viacom; and 24 half-hours of a series called *Verdict*, with Equity Productions for Global Television.

50 hours of Banning's *Canada Business* Week, are in production – Pre-production projects include a package of five TV movies with 3 Themes of Montreal, four for Antenne 2 and one for FR-3 of France, as well as Selkirk Television, together with the second season of *Emergency Room*, this one with a French series as well with JC Tremblay Productions for the TVA Quebec television network. □

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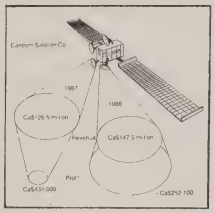
On the move

1989 looks to be a year of shake-ups in Canada's broadcasting industry with top faces changing at nearly all the biggest organisations.

IN MID-MARCH, CTV Network president Murray Chercover announced his resignation to the CTV Board of directors. CTV started as Canada's co-operative private television network in 1961, and Chercover took over as president five years later. He has agreed to remain until a successor is found or until June of 1990, whichever comes first.

A day later, the president of Canadian Satellite Communications Inc. (Cancom), Canada's national satellite television operator, Pierre Morrissette, announced his resignation, effective September 1 this year. Cancom's mandate was to distribute television signals to remote and rural parts of Canada by satellite, when the company was established in the early part of the decade. Cancom entered the "co-operative" cable industry, helping to set up small cable receive systems, and then expanded its business into the cable television "replacement" market which allows cable operators to take clean Cancom network signals from satellite to replace fuzzy terrestrial network signals.



The departures of Chercover and Morrissette are linked through Western International Communications Ltd (WIC). WIC controls CTV stations in western Canada and is a primary shareholder in Cancom, of which WIC president Ray Peters is chairman. WIC along with Toronto-based Baton Broadcasting (CFTO) has long been angling for control of the CTV network, angling that was put on hold during renewal hearings before the federal regulator last year.

Cancom reportedly distributes its signals to about 1,300 rural and remote communities and its operations became profitable within the last year, after running in the red since inception (see chart)

This year has seen the installation of a new (returned) communications Minister, Marcel Masse, after incumbent Flora MacDonald was defeated in the federal election, the resignation of CRTC chairman Andre Bureau, effective in March, and the end of term for CBC president Pierre Juneau, this summer. □

Canadian cuttings . . .

Seasonal programming from O'B&D; Tartikoff's warning; Soviet/Canada co-pro; celebrating 25 years; teenagers and Aids.

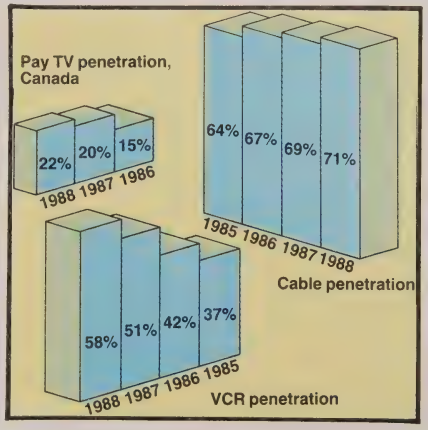
■ A FLEDGLING Canadian production company appears to have come out of the starting gate with all the right moves.

Toronto-based O'B&D Films, founded by partners Tim O'Brien and Greg Dummett, has seen its first production, *St Nicholas And The Children* aired on the CTV network, and sold to the BBC (UK) and a number of Far East countries.

St Nicholas, however, is planned as a $250,000 pilot for a 13-episode, half-hour fairy tale series, of which the next two are tentatively scheduled for airing on CTV. *The Trick Of Treasure* is a Hallowe'en special and *The Easter Hunt* is also seasonal. The remainder of the series, along with these two, are originals, with scripts written from local stories and folklore and placed into a live-action setting.

O'B&D Films only started operations a couple of years ago but, like the company that represents them internationally, Producers Group of Toronoto, they are looking at the international markets from the start. Stories, although done in Canada, are intended to travel. And in keeping with such high ambitions from the beginning, *St Nicholas* included some well-known Canadian actors.

Currently in development is *The Tin Garage*, a feature film, and a 26 x half-hour current-affairs series for teens called *Sign of The Times.*



'St Nicholas And The Children'.

■ THE YOUTHFUL president of NBC, Brandon Tartikoff, provided considerable food for thought in an early spring address to Canadian broadcast industry people.

The 'storm winds of the 1980's for the American nets have included ownership changes, 20 per cent audience erosion and the vast increase in viewing choices resulting from cable channels, home video and the independent stations – all of which has cost the big three commercial nets money and points.

Tartikoff foresees a '52-week television season' in the 1990s which could be "a giant foot in the door for Canadian television."

"But one way to *not* get in, is to talk about co-productions, co-ventures and the international marketplace," he warned. "My eyes glaze over." Programmers must start with an idea which has a satisfying underlying premise, and talent.

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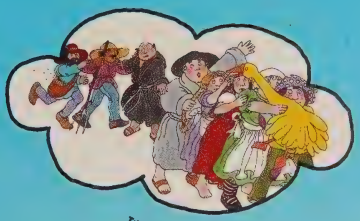

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SEE US AT MIP-TV BOOTH 19.18

■ RALPH C. Ellis is celebrating the 25th anniversary of his two companies this year, Ralph C Ellis Enterprises and KEG Productions. The production/distribution company handled over 2,000 titles last year, one third in foreign sales and two-thirds in the Canadian market.

In 1987, Ellis completed 65 half hours of the well-known *Profiles of Nature* series, and last year, that series went to a one-hour special format, with sales of five to Global Television, which has found the nature series to be among its most popular programmes.

■ IN PRODUCTION now is a half-hour special called *The Kiev Cave Quarter*. The programme is a co-production between Trigold Productions of Toronto and the USSR. Last year, Kiev celebrated 1000 years of Christianity – unusual for the Soviet state – and an ancient monastery was turned over to the original monks. This special is in post-production now.

■ ATLANTIS Films has cut a deal with CBC television for a series of family dramas for the network, as yet untitled. The family dramas will be contained in 13 one-hour specials, focusing on the problems of young people when they first enter the adult world. The production will be more difficult than straight series production, being based on popular Canadian short stories by various authors.

Atlantis is also working on a half-hour special looking at Aids called *Teenagers, Sex And Aids: A Survival Guide*, slated for broadcast and educational distribution. Atlantis is producing the film for the Federal Centre for Aids, a national government agency set up to deal with the disease.

Profile

Fact File:
Peter Trueman: television journalist/anchor
Born:
Dec 25, 1934 Sackville, New Brunswick
Career Path
1957 general reporter, Montreal Star
1958, New York columnist for Montreal Star
1959 United Nations columnist for The Star
1962 Star Washington correspondent
Electronic Journalism
1969 – writer for The National News, CBC
1969 – exec producer, The National, CBC
1970 – head, TV Daily News and Information, CBC
1973 – hired to anchor Global news – start-up 1974
1984 – moved to Ottawa to head expanded 90 minute Global newscast, national/international
1988 – left Global to freelance.

FOR NEARLY 14 years, Peter Trueman was one of the most thoughtful – and thought-provoking – news anchors in Canadian television.

Trueman couldn't be further from the blow-dried news anchors of North American local news. With beginnings in print journalism, his endeavours have covered everything from foreign correspondent and columnist, to anchor and TV commentator, including head of television news for the national public network, CBC. When he left Global News, observers called him one of a dying breed of journalist anchors, whose commentary and editorials on-air were thoughtful, incisive and worth hearing.

Trueman has returned to print journalism and the life of a freelance writer, but is also host of *North/South*, an unusual documentary political series on one of Canada's new speciality cable channels, Vision TV. Based on the long-running series *NorSud* of Radio Québec, "It is the only programming I think in the western world on third world relations, and it has a hell of a following in Québec," he said.

Trueman doesn't pull any punches, when it comes to critical analysis, but never descends into either shrillness nor illogic. He's happy to be out of television.

"It seems to me, on this continent anyway, we're moving farther and farther away from pure information programming and closer to entertainment," he said. "There is less and less emphasis on content and more and more emphasis on presentation. "If somebody would give quality a chance, it might just sell very well" ... we don't know that good journalism wouldn't be popular, we haven't tried it."

For a number of years, Trueman has been pushing a concept in television news that worked very well in Canadian newspapers – the co-operative newsgathering approach that led to the formation of the national news wire, Canadian Press.

"One of the problems is that the people who own private television in this country are not good publishers in the sense that the old newspaper guys were at the turn of the century. They don't give a damn about information, they care about entertainment." National news coverage is expensive in a country as big as Canada, and international coverage is even more expensive, but "none of the players in television in this country wants to give up any perceived advantage he now has. A lot of private stations wouldn't go into this sort of an operation, because they don't give a damn about better foreign coverage or even better domestic coverage as long as they've got reasonably good local numbers."

There is good television, Trueman believes, "serious television (that) dares to shoot a little bit higher than its viewers may be able to reach." It's an attitude, one that Trueman very clearly exemplified for at least fourteen years.

"It's an attitude toward the audience," he said, "It's having respect for the audience and not contempt." □

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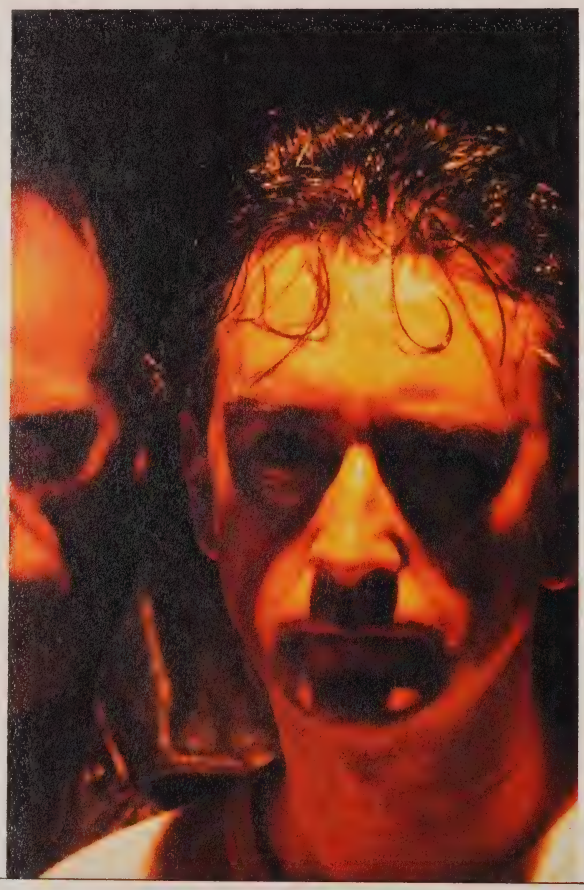
THIS TIME, HE'S NOT THE LOCAL HERO.



Denis Lawson is Dominic Rossi, a fast talking criminal lawyer in Norman Stone's four-part thriller *The Justice Game.*

Rossi, back in the city of his birth after a spell on Wall Street, uncovers a nasty web of corporate crime and terrorism between the new Glasgow and New York.

The Justice Game is on stand 17.04/19.01 along with David Attenborough's latest natural history series, *Lost Worlds Vanished Lives.*

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NFB: 50 golden years of film

Canada's National Film Board celebrates its 50th birthday this year. Daphne Lavers looks back at a national institution.

THIS YEAR marks the 50th anniversary of the National Film Board of Canada, and the Film Board is celebrating with a style and excitement that is almost un-Canadian.

Celebrations are planned across Canada and around the world. When the NFB held a 50th launch press conference, it had just learned that its productions had been nominated for 18 Genie awards, then an Oscar for special achievement over 50 years, and the day after, an Oscar nomination for a recent animated film, *The Cat Came Back*.

The government-backed NFB was set up in May of 1939 "to interpret Canada to Canadians and to other nations." Typically, a non-Canadian was brought in to head up the new national institution, John Grierson, a Scot, director of the General Post Office Film Unit of Great Britain.

"Years before television and the Board's exposure to the big screen," says an NFB retrospective, "NFB films were presented across the land in schools, church basements and auditoriums by travelling projectionists equipped with a projector, generator and an armful of films. Their arrival in isolated areas of the vast country, in often impossible weather conditions, became the highlight of the community's social circle."

The NFB's presence on Canadian television screens has been rare in recent years, a situation that has changed dramatically over the last few months. This winter, the Canadian Broadcasting Corporation has returned NFB to television on a regular basis with *The NFB Thursday Night Movie,* a half-dozen specials scheduled for CBC airing, and a CBC co-production, *The Magic Eye* — an NFB documentary retrospective.

Canada's new cable channels have also provided almost-unheard of exposure for NFB productions. Vision-TV, called Canada's multi-cultural, multi-faith network, runs NFB productions every Thursday night of the year. The new Family Channel has picked up "several dozen" animated shorts and nature documentaries, while YTV is running NFB films every Saturday night. First Choice, the movie network, continues its regular use of NFB productions; and an ad hoc network of educational stations was formed through the Agency for Tele-Education to show NFB films in five provinces at the same time.

The Film Board is also making a splash around the world this year, starting with a one-week retrospective at the Museum of Modern Art in New York; an animation workshop, a documentary retrospective, and a seminar on American influence at the Canadian Cultural Centre in Paris; and in the UK a retrospective at Canada House in London, and a season of NFB films on Channel 4.

The 1980s saw continuation of the NFB's experimentation in technology, and work with the new 3-D Imax. The Board continued to work with Imax Corp. and the opening of the national Museum of Civilisation in the capital city, Ottawa, in June will feature the latest Imax production, *Qin Shihuang, The First Emperor,* filmed in China with the Xian Studio.

In its 50 years, the Board has completed 17,000 productions and won nearly 3,000 awards. The projectionists are no longer travelling, but the images and productions let Canadians view the NFB work on an unprecedented scale. □

● **NFB of Canada, 90 Richmond St East, Toronto, Ontario, M5C 1P1.**

1940s: NFB founder, John Grierson discusses poster design.

Women's studio fragmented

IN THE midst of the National Film Board's 50th anniversary year, rumour once again surfaced that the NFB was disbanding its acclaimed Studio D, run by women only.

The six permanent film makers in Studio D, who have been the core of the women's production unit, will be leaving to join the NFB's mainstream studios, B and C. The studio itself, as of April 1, will retain its nearly Ca$800,000 (US$672,000) a year budget which will be used for independent and freelance female film makers across Canada.

Studio D has been responsible for some of the most hard-hitting and acclaimed productions to come out of the NFB, including its anti-nuclear programme *If You Love This Planet,* and the anti-pornography documentary *Not A Love Story*. But Studio D founder Kathleen Shannon insists the studio is "absolutely not" shutting down.

"What this is doing is allowing the studio to go national in a way not done before," she said. In fact, the six female film-makers in Studio D will be transferred to the main studios, and because of numbers, Shannon believes there will be a significant impact. Of the Board's main studios, only three of the 19 staff directors are women.

This year marks the 15th anniversary of Studio D, which has made more than 100 films and won three Oscars. □

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Re-inventing The Wheel

The French version of *Wheel Of Fortune* has an unshakeable grip on early-evening lineups in France. But nevertheless the success of one show cannot hide the fact that TV games in general have passed their peak. Thomas Sotinel reports from Paris.

GAME-SHOWS are no longer the big prize they once were in France. Since the start of the year, the leading network, TF-1, has dropped two of its five daily games; state channel Antenne 2 – still searching for the counterstrike to TF-1's mighty hit, *La Roue De La Fortune* (the French version of Wheel Of Fortune, licensed from Kingworld) – is not even sure it will use a game-show. And Canal Plus, the pay-TV station, has dropped all its games from the schedules.

Programmers have just realised that playing with games does not necessarily solve all their problems.

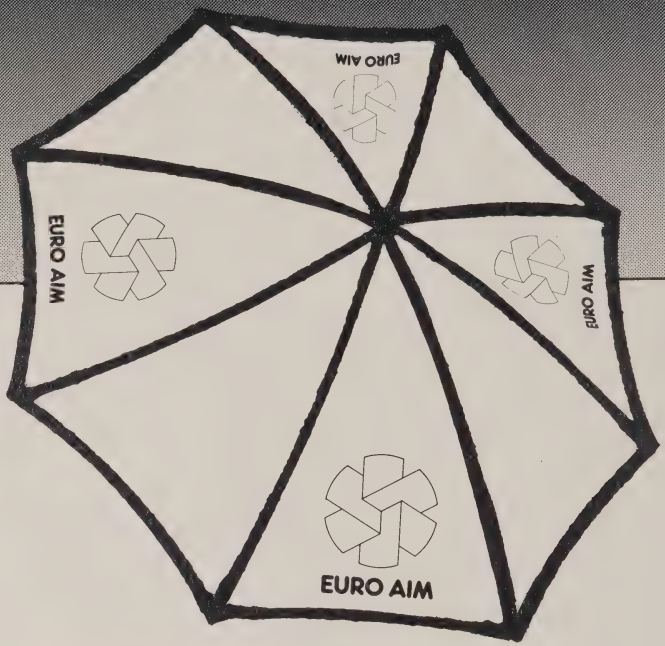
Five years ago, Silvio Berlusconi's newly-launched channel disproved the notion that French audiences were too reserved to queue up to guess the price of a hairbrush on a midday show hosted by a total unknown, not to mention to watch the final result. Until then the closest public television had ever come to the American classic games was with Guy Lux's *Jeux Sans Frontières* a programme of wacky team-games. But the dominant products were up-market games such as *La Tête Et Les Jambes* (Head and Legs) which gave former Prime Minister. Laurent Fabius his first public exposure, well before he went into politics, when he won by answering all the questions (la tête) and 'riding his horse' (les jambes).

Games such as Antenne 2's *Des Chiffres Et Des Lettres* (known in the UK as *Countdown*) or *Treasure Hunt* give a good idea of the range of products French TV used to produce before the arrival of commercial TV.

When La Cinq and Canal Plus started broadcasting commercial games, the networks started to look everywhere but at home for products. The result, as our chart shows clearly, is that almost all French game-shows are adaptations of foreign products. For Albert Emsalem, in charge of games at Antenne 2 the reason is that "there's no satisfactory offer. If someone brings me a good original product, I'll take it, I'll find a spot for it". One wonders if the buying frenzy the French networks went through in recent years didn't discourage local producers.

It isn't very surprising to discover that it is TF-1 that ended up ahead in the competition. It managed to buy both *Wheel of Fortune* and *The Price is Right*. Added to the pre-privatisation *Tournez Manèges (The Dating Game)* it gave Francis Bouygues's channel a lead that has been widening ever since.

WHERE'S ALL THE NEW TALENT AT MIP-TV?



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GAME	CHANNEL	TIME SLOT	SOURCE	AUDIENCE SHARE (%)	PRODUCER
La Roue De La Fortune	TF1	19.30 Mon-Fri	*Wheel of Fortune* (US)	26	Merv Griffin France
Le Juste Prix	TF1	12.30 Mon/Sun	*The Price Is Right (US)*	20	Jac (Jacques Antoine)
Tournez	TF1	12.00 Mon/Sat	*The Dating Game (US)*	12	Jac (Jacques Antoine)
Le Monde Est A Vous	A2	18.45 Sundays	Original	12	A2
Des Chiffres Et Des Lettres	A2	18.45 Mon/Fri	Original (*Countdown*)	10	A2 (Armand Jammot)
L'Arche D'Or	A2	12.30 Mon/Fri	*Strike It Rich (US)*	9	Ellipse
Les Maries De L'A2	A2	12.00 Mon/Fri	*The Newlywed Game (US)*	7	Ellipse
Questions Pour	FR3	18.30	*Going For Gold (US)*	5	Grundy
Un Champion		Mon/Fri	*Run For The Money (US)*		(France)
Memorama	La Cinq	11.30 Mon/Fri	Original	2	Prime TV

Table shows the ratings for the top French game-shows.

Since last September, Antenne 2 has tried to counter *La Roue De La Fortune* with a string of sitcoms (see *TV World,* January 1989), to no avail. Several producers are now working on an alternative solution for Antenne 2. Albert Emsalem acknowledges that a TV version of the *Trivial Pursuit* board game is in the works. But even TF-1 tried *Wheel Of Fortune* on a late afternoon timeslot before launching it at 19.30, in September 1987 and Antenne 2 has learned the hard way that a new show in this timeslot is difficult to start. Emsalem is adamant that *Trivial Pursuit* will see the day but refuses to give a date and a time. Besides, it would mean that one of the existing games (maybe the 24 year-old *Des Chiffres Et Des Lettres*) will have to go.

Everyone agrees that a major channel in France cannot run more than three games a day. Since last January, TF-1 has dropped two games, one in the morning the other in the mid-afternoon. According to Philippe Herpin, a network spokesman, the morning game was dropped because of poor ratings and the afternoon one because of quotas regulations: even when they are local products, game-shows are not included in the quotas of French productions that the networks are required to broadcast. La Cinq has only one game-show and M6 doesn't really have one at all. But all the channels (with the exceptions of Canal Plus) use games during variety shows or after series: this technique helps to attract new sponsors and to stabilise audiences.

FOR NETWORKS, good ratings aren't the only prizes that come with a good game. French ad regulations forbid TV advertising for retailing outlets. Through sponsoring (La Cinq's *Memorama* is practically a 30-minute ad for furniture and hardware chain Conforama) and prize donations, retailers and small advertisers gain access to TV. The success of *La Roue De La Fortune* has allowed TF-1 to levy an additional charge on the prize donation. For a single prize the sponsor must pay TF-1 FF10,000 (US$1,600), less the value of the prize. The network is offering advertisers three to 12 month-long joint donations to both *La Roue* and *The Price Is Right* that brings down the cost for advertisers and ensures a steady revenue to producers and broadcaster. A six-month exclusivity on a specific range of prizes can cost up to US$625,000. But Stéphane Sperry of Ellipse, the Canal Plus production subsidiary which is responsibile for both Antenne 2 midday shows complains that the market is already on the brink of saturation.

The Comité Supérieur de l'Audiovisuel (CSA, the current regulatory body for radio and TV) is well aware of the situation. Daisy de Galard, one of the CSA's members whose specific task is to monitor public television, regrets that "game-shows are a way of ignoring certain regulations", namely of side-stepping the ban on advertising for retailing. When the yearly review comes around for the private networks, steps could be taken to curb this. On the public TV front, the government is now working on a new charter for Antenne 2 – and FR 3. People like Albert Emsalem know that games such as the current French *Newlywed Game* are not up to the cultural standards the government and the CSA would like public TV to live up to. "I hope the public service will know how to differentiate itself from private TV", says De Galard.

Maybe this pressure will help some exciting new games to see the day. But it also means that TF-1's *La Roue De La Fortune* won't need a French Vanna White to keep its lead. □

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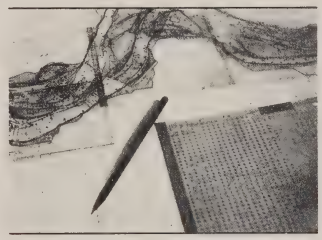

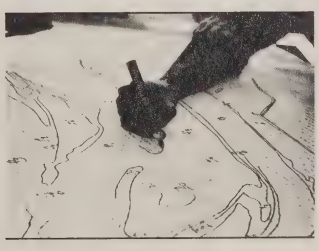

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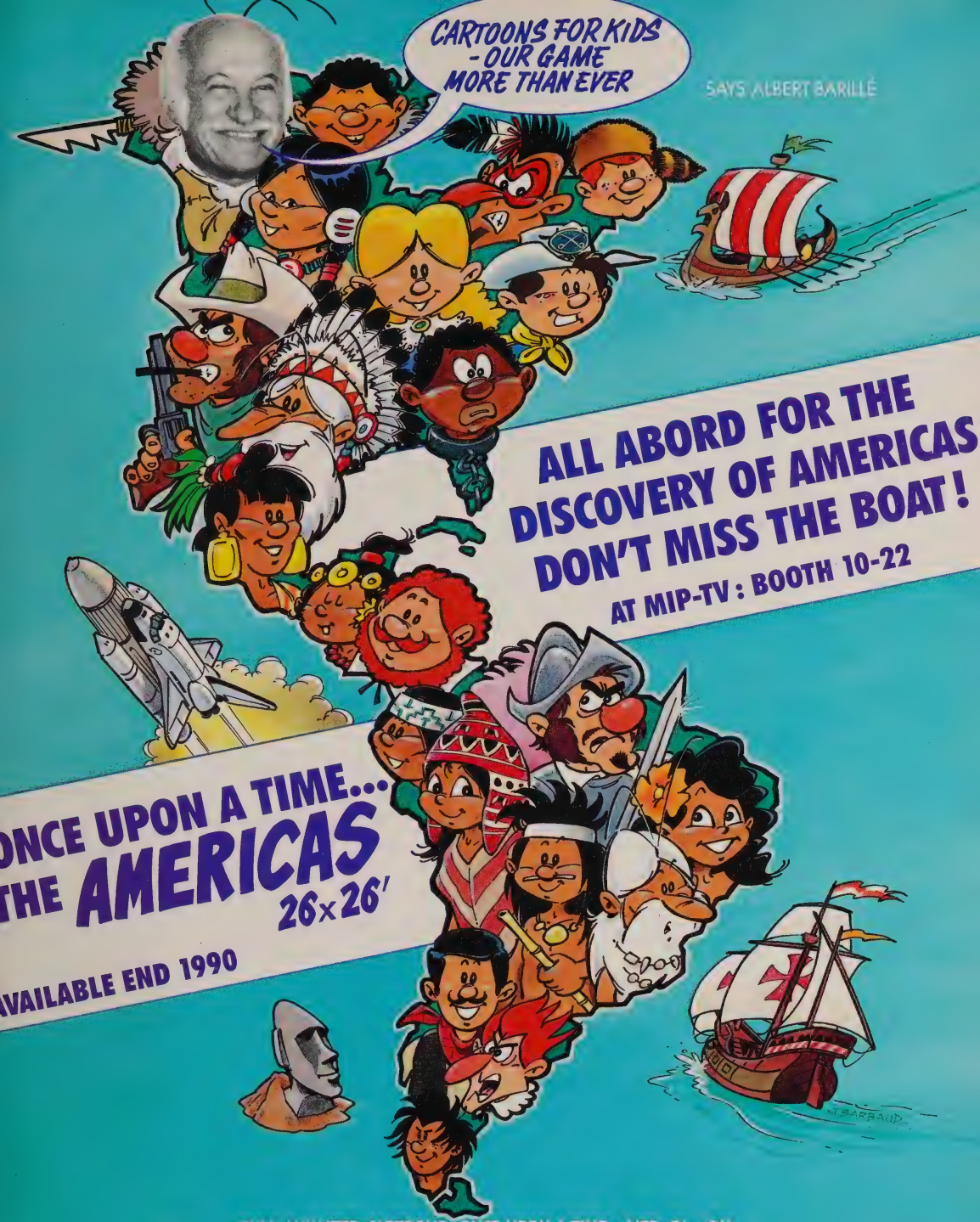

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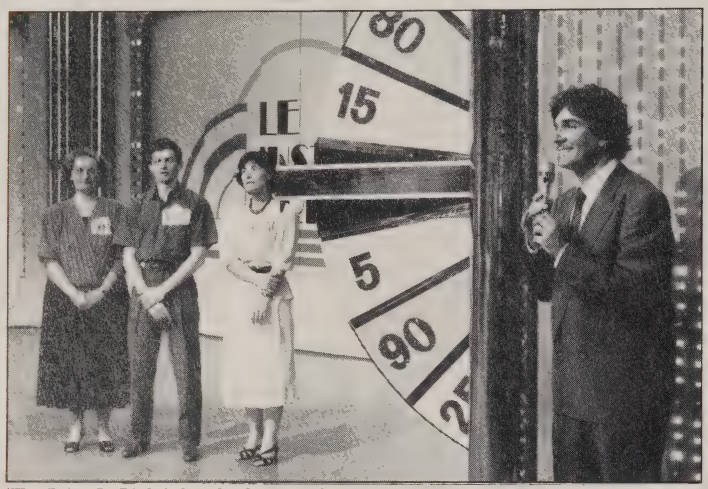
Upsetting the game



'The Price Is Right': but for how much longer?

When, if ever, it is released, a highly-confidential report on French TV game-shows threatens to unsettle an industry that has become one of the most important sources of income for French TV, reports Paul Michaud.

A HIGHLY-confidential report on French game-shows has blasted producers and sponsors alike and threatens to change forever the most lucrative component of French television.

The report, which has been obtained by *TV World*, regards game-shows as the scourge of French airwaves, and longs for a return to the days when genteel quiz shows were more like cultural programming than the brash winner-takes-all extravaganzas of today.

Some members of the CSA, France's TV watchdog, are shocked by the report's findings and will be calling for radical changes in the laws governing *jeux télévisés* – aiming at reducing the influence held by the programmes' sponsors.

The investigation was prepared by the redoubtable Daisy De Galard, the 59 year-old TV producer, former editor of *Elle* magazine and now a member of the CSA. Her views are respected and she has already made her mark on French television: her last report, on violence on TV has forced the country's networks to reduce the amount of violence in their programmes. Media observers in Paris seem convinced that this latest report will be equally effective.

The report accuses the game-show industry of using the *jeux télévisés* as a subtle replacement for pure and simple advertising. If the accusation is accepted, it would cost the game-show suppliers dearly – notably Unilever, which creates for TF-1, under a US-style bartering arrangement, *La Roue De La Fortune*. Even when the suppliers do respect the rules presently in force, says the report, the game-shows often manage to get around them by using some clever devices.

For example under French law only two gifts per sponsor can be awarded in a given show. But many of the shows are using a complicated billing arrangement to allow a sponsor to provide all the awards it desires, says the report. Game-show producers have been able to get around the requirement by negotiating through their advertising bureaus the access of the prizes to the networks by way of a 'droit d'asile' (literally, right of asylum). According to this, the prizes are not bought, but are subject to a billing procedure to prevent the transaction being considered as an exchange of services, a prohibited practice – because of such complicated procedures "access to the advertising markets made available on French television is considerably larger than the total of (legally-authorised) advertising time attributed to the total of the networks."

In another severe stab at the game-show production industry in France, the De Galard report calls into question the excessive profits made by many of the producing organisations. Pointing notably a finger at the country's principal producer of game-shows, Jacques Antoine, the study notes that the six companies he heads make revenues annually of the order of 150 million francs (US$25 million). "For such producers," says the report, the game-show "is nothing but a pretext" for the sale of advertising space that possibly falls outside the limits of the laws that presently regulate the industry.

Often the networks themselves are to blame for the problem, for in accepting the shows, they are allowed to declare them as part of the quota of original French programming imposed in their charters. Moreover, given the popularity on French TV of the games, the networks are able to meet their quotas while reaching a large audience, and since the games are provided free-of-charge under a barter arrangement, do so at no cost to them.

Although the report does not specifically speak of the origin of the game-shows that are at the centre of its concerns, it is obviously the newer batch of American shows that have appeared on French TV in the past five years: *La Roue De Fortune, The Price Is Right (Le Juste Prix), Break The Bank (La Porte Magique) and The Newlywed Game (Les Mariés De L'A2)*. It could be these too, says a CSA source, that might be the first to be affected by a severe transformation in the rules that regulate the French game-show industry.

In a severe conclusion that effectively condemns the newer generation of game-shows, the report says that the changes could be of both an "aesthetic" and "ethical" nature, and "could eventually bring about the reconsideration of the regulatory framework (of the shows) or of a more precise reorientation that would permit greater control over the excesses of this phenomenon." Such changes should first be effected on France's public TV networks. But the problem is undoubtedly the domain of the country's private channels. □

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Serious fun and games

If a quiz show is both informative and good for a laugh it's probably on to a winner in Japan. Roger March takes a look at the games the Japanese play.

THE INGREDIENTS that make for a successful quiz programme in Japan are viewer-involvement, the ability to increase the viewer's general knowledge and interesting participants. Instead of being asked to name the world's longest river, the Japanese quiz contestant is more likely to be shown footage of a primitive tribe and then be asked how the tribe sets about actually crossing the river. Game shows showering contestants with washing machines and fur coats are generally banished to the graveyard of daytime television.

Fushigi Hakken (Amazing Discoveries) produced by TV Man Union airs on TBS on Saturday at 21.00 to 22.00 and is one of the best-quality quiz shows on Japanese television today. The programme began in April 1986 and average ratings through 1988 ranged from 15-18 per cent. Each show focuses on a particular country and the interesting aspects of its history and culture. Young, intelligent and female (important to make the distinction in Japanese television) reporters are sent around the world to pose questions for five personality guests in the studio.

Much of the programme is devoted to providing historical background for the questions that follow. Questions range from what a particular, odd-looking household implement is used for, to the reason why a tribe in central Brazil is wearing colourful paint on their faces. Teams travel, literally, to the four corners of the earth to pose questions.

Listening to Junko Kanehiro, the show's assistant producer, it must be one of the most heavily researched weekly programmes anywhere. For an average 54-minute slot, over 100 books are read by the director, assistant director and the special adviser (taking 400 hours); five museums are visited; eight experts are consulted; and 17 days are spent filming abroad. From planning to airing may take anything from three to 12 months. One of the keys to the show's success, according to Kanehiro, is the combination of panelists. The five guests include a leading female TV personality/best-selling author; a baseball pitcher turned TV personality; an actress; and a young actor. The four represent members of a family while the fifth panelist is always someone from the arts.

Fushingi Makken is an up-market show following a trend in Japanese quiz programmes that began in 1981 with *Naruhodo Za World* (Yes! That's the World) which airs on Fuji (Tuesday 21.00-22.00) and is produced by On Air. This was the first successful programme to integrate travelogue cum cultural learning in a quiz format. Its average rating for the 350 programmes so far has been 25.2 per cent and when it had the market to itself it regularly drew about 35 per cent. The programme is now an institution in Japanese television.

'Shoten': Sticking to a successful format and delighting Japanese viewers.

Bright-eyed and lively women in their twenties are sent around the world to experience things weird and wonderful. Whereas *Fushigi Makken* aims more at educating viewers in the history of a particular country *Naruhodo's* aims are less lofty. The questions are similar to *Fushigi Hakken* but here the reporters are more likely to be made to eat awful looking food, wear unusual clothing or participate in an ancient ritual. The idea is that viewers can share the reporter's predicament.

Unaffected by the success of these foreign cultural fests is *Shoten,* the most Japanesque quiz show of all (NTV 17.20-18.00 Sunday). Despite its time-slot it has regularly rated in the twenties ever since it was first aired in 1979. The show features six 'rakugo' performers (traditional Japanese tellers of humourous tales) who parry word-game questions. All competitors begin the game sitting on one cushion on the floor. If the compere decides the answer to a particular question is funny enough, he awards him ►

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with one pillow. If judged unfunny, he loses one pillow. The winner is the first one to ten pillows. The format has never changed and although 'rakugo' has lost a lot in popularity over the years, the programme's popularity has never flagged. Ginpei Nakajima, the programme's producer believes the show's long-running success stems from its refusal to change the original format. Another reason may be its regular infusion of topicality – political and otherwise. Satire, of any kind, is not common in Japan for cultural reasons, but the 'rakugo' performers often delight the live audience with some of their barbed comments, aimed mostly at politicians.

Hyakunin ni kikimashita (We asked 100 people) broadcast by TBS on Mondays from 19.00-19.30 is hosted by Japan's most amiable – and experienced – quiz compere, Hiroshi Sekiguchi.

The 10-year-old show rates around 22 per cent and is even popular among foreigners living in Tokyo because of the insights it provides into the daily lives and thinking of the ordinary Japanese. One hundred people sharing a common characteristic (100 housewives, 100 policemen, etc) are asked questions and contestants must guess the five most common responses. Over 3,000 families per month go through a series of elimination interviews around Japan for their chance to participate.

Thirst for knowledge

The show's popularity, according to Hiromi Morita, managing director of Sekiguchi's management company, is due to the ability of the viewer to compare his or her own experience with the people who are interviewed. As a copy of the American *Family Feud* quiz programme, its instant success convinced Sekiguchi to give up his career as a TV actor and go into full-time compering. He presently comperes two other quizes and two talk shows.

The traditional Japanese thirst for knowledge and enthusiasm for study is fully reflected in today's shows. The boom in programmes with overseas locations is a by-product of the increase in overseas travel by the Japanese. Although the travelogue cum culture quizzes are widely criticised for packaging, even trivialising, foreign culture, there is little doubt that the trend is toward more, not fewer, programmes that seek to bridge the gap between Japan and the rest of the world.

Hiromi Morita would like to create a quiz programme that reveals to the Japanese the things that they take for granted in their everyday lives but which are strange or unfathomable when seen through foreign eyes. No doubt it would be a long-running programme. □

Bringing back the quizzes

Game-shows are back in Singapore after a long break. But as Kim Ramakrishnan reports, the quizzes are soon old hat.

ADDED-VALUE entertainment seems to be the driving force behind the Singapore Broadcasting Corporation's reintroduction of the English-language quiz show after its absence from the small screen for over 15 years.

During that time, the English-speaking viewers appear to have become both more demanding and sophisticated, yet also more naïve. The simplicity of the quiz shows in the early 70s, that relied almost solely on charismatic – if eccentric – quiz masters offering minor prizes for major embarrassment has been replaced by hi-tech gloss, and a more controlled squeaky-clean line-up of quiz masters, contestants and questions.

According to a national newspaper, 1988 will be remembered as the year when the quiz show returned to television, creating more impact than the other small screen landmark (which included the long-awaited series of local English plays and local Chinese drama dubbed in English). Bearing in mind that the issue of English television drama had been a contentious point for years, its diminished importance in the face of the rebirth of the game-show hints at the real priority for the viewing public.

The quiz show that broke the long silence was the 20-part *Brainstorm* series from April to October which was criticised for the over-simplicity of its questions and the quality of its presenters, one of whom was dubbed 'Worst Show Host' for the year.

Brainstorm spawned *Superbrainstorm* which featured harder questions such as the names of old movies. Both of these shows used computer technology to make the games seem like big video games with the quiz masters merely being amiable and efficient.

The emphasis was on visual rather than intellectual impact. "I don't want viewers doing the ironing while watching the show," said the series producer. "Game shows are futile if the questions are too obscure or difficult. Take the BBC (radio) World Service's *Brain Of Britain* for example. It's no point having a game which contestants and the audience can't follow."

Everybody followed *Stategy*, however the seven-part series organised by the SBC and SAFRA, the Singapore Armed Forces Reservists' Association. Decribed curiously as an "opportunity to display both brains and brawn", the quiz series featured teams with names like Venom, Strikers, Prime Movers and Panthers trying to build a bridge of squares across a map of Singapore for the ultimate prize of $S10,000 (US$5,100).

Although it had a shaky start, with the teams on the first show unable to get enough right answers to span the island, *Stategy* eventually took second place after *Miss World 88* as the most popular English programme in November and an estimated 250,000 viewers watched the series. *Stategy* is now likely to become an annual event, with the competition thrown open to other organisations.

Earlier this year, the SBC and the Health Ministry produced a seven-part "educational, entertaining and exciting nutrition quiz series" in conjunction with the Nutrition Week.

It is not always easy to describe a pattern with game shows, apart from the fact that the quality and quantity of prizes increases in proportion with the frequency of the game programmes. However, in the case of Singapore, the game-show seems to be an effective means of accelerating national interests – promoting confidence in the intellectual capability of armed forces personnel, giving publicity to the best representatives of the 'young professional' group or coinciding with a government educational programme.

Now that the quiz show is a regular feature for Singapore audiences, the priority for next year will be the revitalisation of English-language variety shows which have been severely criticised for having too much empty glitz and for being too reliant on 'formula' presentation. Like every other comfortable show style, it has become boring and the quiz show formula looks like setting down very quickly into a set pattern too. □

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Playing the variety game

Brazil's marathon variety shows use games, prizes and audience participation to the best effect when winning audiences over. Brian Homewood reports on the state of play.

IN MARCH TV Globo launched a three-hour music and game show called *Domingão de Faustão,* its first venture with this type of programme since the end of *Guerra Dos Sexos* (War Of The Sexes) in 1986.

The new programme coincides with part of Brazil's most popular variety show, Sistema Brasileira de TV's (SBT) marathon eleven-hour *Programa Silvio Santos* which has been worrying Globo for some time now. In the last six months the ratings for Silvio Santos' programme have come close to and, occasionally overtaken those of Globo on Sunday afternoons. This is virtually unprecedented in Brazil where Globo usually attracts around 60 per cent of the viewing audience and is far richer than, and technically superior to its rivals.

Globo denies that it is trying to take part of Santos' audience, and both companies say that there is room for both programmes. There is little doubt among television critics in Brazil, however, that Globo dislikes having its dominance threatened and will always take action to remove any threat that appears. There is also little doubt that Globo is taking a risk.

Two of the three hours of *Domingão de Faustão* (roughly translated as Big Fausto's Big Sunday) will be live, the first regular live show on Globo since *Cassino do Chaerinha* in 1982. Live programmes seem to be Globo's weak point. The *Cassino* programme, a music show, was pre-recorded from 1983 onwards because the presenter Chaerinha (who died last year) was too nervous. In the meantime SBT has been producing a live show nearly every day.

Four pilot programmes were produced before the programme's debut and the presenter himself, 108 Kg (238 lbs) Fausto Silva, admitted in a Brazilian newspaper that "we're going to show that they make mistakes here too." This was apparent during the pilots when, among other things, the neon was overdone, the wrong image appeared on the video and the sound failed.

Globo is also taking risks in swapping its regular Sunday afternoon diet of imported police dramas and films, which scored a regular 20 points in the ratings, for a new show, and in employing Silva himself. The most common word used to describe Silva is irreverent. His previous show, *Perdidos Na Noite* (Lost In The Night) on the Bandeirantes channel, was noted for its mistakes, the regular appearances of naked women and the swear words which the presenter used.

Domingão de Faustão is divided into two sections. The first, which is recorded, lasts one hour and consists of three games: "Mano A Mano", in which two brothers take part and answer questions to see who knows most about their household (this game is aimed at children aged 7 to 14); "Remote Control", in which two teams of students answer questions about clips of programmes and videos (aimed at 14 to 18 year olds); and "Joga da Velha" in which the contestants are asked questions about Globo's *novelas* (for over 18s).

The next two hours consist of music interspersed with interviews and audience participation. According to the programme's director, Augusto Cesar Vannmucci, artists from all parts of the country will take part and this will be a feature of the programme. "All the Brazilian rhythms will be present," he told *TV World.* "Brazil is a very large country with a lot of different types of music and, here in Rio and São Paulo, we don't always represent the rhythms of the rest of Brazil."

The decision to go ahead with the programme was taken last August when Globo contracted Silva from TV Bandeirantes. According to Walter Lacet, a director general of the network, it had been the lack of a suitable presenter that had caused Globo to go so long without a variety programme. Last year they attempted to poach Gugu Liberato, who presents part of the Silvio Santos programme on SBT, but the deal fell through.

"Incredible though it may seem we haven't had a suitable presenter for this type of programme. We tried to do a programme three years ago but we never found the ideal presenter," said Lacet. "Then we contracted Fausto Silva and he has the type of charisma needed with his irreverence."

The programme that Silva is lining up against is about to enter its 28th year. The *Programa Silvio Santos* is Brazil's most successful variety programme and with its eleven hours every Sunday is the longest regularly-scheduled programme in the world. The show is presented either by Gugu Liberato or by Santos himself, who is also the owner of the SBT network, the ▶

Brazil – variety and game shows

Day & time	Network	Programme	Type of Programme	Ratings
Tue 21.30-23.30	SBT	*Programa Hebe*	Music	8/13
Tue 22.30-23.45	M	*Sem Limite* (No Limit)	Game	3/1
Fri 22.30-23.45	M	*Osmar Santos*	Music-Talent-Interviews	4/3
Sat 14.00-20.00	B	*Clube do Bolinho*	Music-Talent	5/6
Sat 22.30-23.30	B	*Nei Gonçalves Dias*	Music Talent-Interviews	2/4
Sat 21.30-23.30	SBT	*Viva a Noite* (Live at Night)	Celebrity game show	13/20
Sun 11.00-22.00	SBT	*Programa Silvio Santos*	Music-Talent-Game	11/25
Sun 16.00-19.00	G	*Domingão do Faustão* (Big Fausto's big Sunday)	Music-Game	Started March 26th

The first rating in each column is for Rio de Janeiro, the second is for São Paulo.
SBT – Sistema Brasileira de Televisão **M** – Manchete **B** – Bandeirantes
G – Globo

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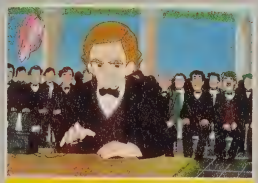

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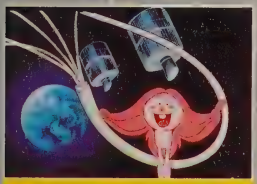

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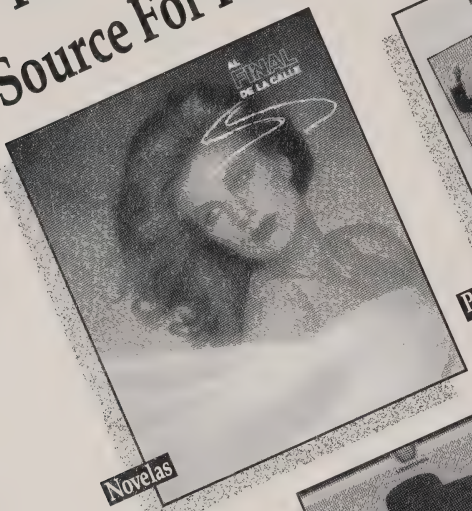

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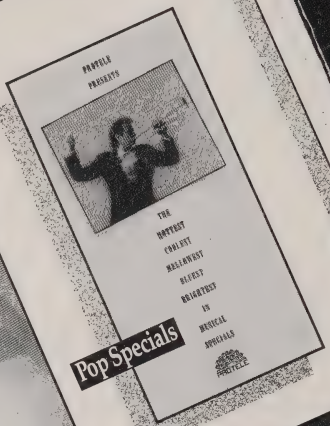

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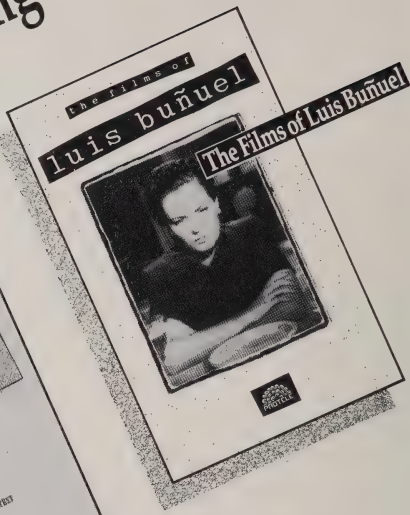

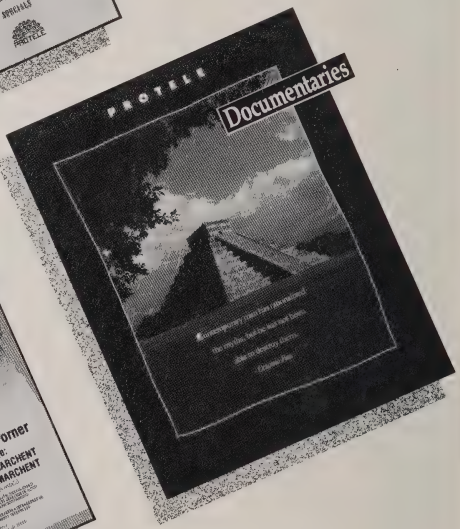

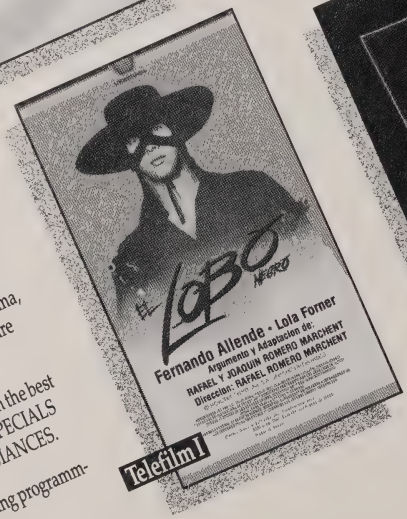

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owner of around 50 other companies and, until February, was a would-be candidate for the presidency of Brazil.

Since Santos began the programme in 1962, it has appeared on various networks, including TV Record and Globo itself, until Santos set up SBT seven years ago. It started out as a five-hour programme, but within two months it was extended to eleven hours and it has remained eleven hours ever since. "I don't know any direct way of explaining what Silvio Santos means to the Brazilian audience," said Orlando Macrimi, one of the programme's two director generals.

Ibope (Instituto Brasileiro Opinião Publica Estatistica Ltd) ratings have shown that the programme has at times been overtaking Globo in the last six months in São Paulo. (The programme is less successful in Rio: SBT is based in São Paulo and like all networks in the country is more successful in its own city). Orlando Macrimi claims that it has also beaten Globo in other cities, such as Porto Alegre and Brasilia, but no Ibope figures are readily available to support this. Vannucci the Globo producer, meanwhile, insists that it is only in São Paulo that Globo faces real competition.

"It's a programme that's given a lot of work to the other networks. Thousands of programmes have been changed on the other networks but this one has stayed," said Macrimi. "One of the things which has made this programme last for so long is that we change it around a lot. In addition, we have to take the maximum care with the smallest details all the time. We can't relax because we are at war – in the good sense – all the time."

The *Programa Silvio Santos* actually consists of nine segments, which are changed regularly and vary in length from week to week. According to Macrimi, there is a big advantage to having the owner of the network present the programme: if things are going well he can simply carry on, without worrying about having to finish at a set time. The principal segments are the following:

- *Passa ou Repassa* weekly quiz for schools.
- *TV Animal* programme for children about rare animals with a brief quiz.
- *Tudo Por Dinheiro* (Anything For Money) A game in which prizes are discarded one by one leaving the contestants with the last prize – Santos also throws money into the audience.
- *Qual E A Musica* (What's The Music) contestants are singers who answer questions about music.
- *Porta Da Esperança* (Door Of Hope) people appear on the show and have a special wish granted.
- *Cidade v Cidade* (City versus City) an *It's a Knockout* style competition between towns or cities. Winners receive an ambulance for their town.
- *Show de Calouros* talent show involving dancing, singing and a male striptease.

Some parts of the show are live, others are recorded though the pattern changes from week to week. There are few commercial breaks as most advertisements are sung by the artists on the programmes. Thirty seconds of this once every Sunday for a month will cost an advertiser US$55,360 at the official exchange rate.

Silvio Santos (right) and Big Faustão (below) battle it out on Sundays, though both heavyweights claim there's room enough for both of them.

Both Macrimi and Lacet say there is room for both Silva's and Santos' shows. Macrimi believes that Globo could win viewers in the short term through sheer curiosity.

"If they manage to do it for eight weeks then we'll have to do something, but personally I think it will last four weeks at the maximum," says Macrimi. "I like Fausto Silva but he doesn't have enough charisma. Silvio Santos is something very special and so we have an advantage." Meanwhile Lacet believes that Globo will attract "a younger audience".

Both networks use a mixture of their own games and games for which the rights were bought from abroad – usually the US. Silvio Santos travels to the US every January and July to look for material. However, locally-produced games tend to be more popular.

Even if *Domingão de Faustão* is a success, Globo is not likely to attempt a variety programme in a different time-slot. As far as Lacet is concerned the *novelas* are sacrosanct and will continue to occupy the peak hours. (The network currently shows three hours of *novelas*, six nights a week).

For him, Sunday afternoon is the ideal time for a variety programme. "The public that watches on Sunday afternoon is completely different," he says. "It's a public that's more relaxed, that wants something easy to take in." In addition, with five *novelas* on the go at any one time, there is simply not enough space for anything else.

SBT seems likely to remain the variety network. In addition to *Programa Silvio Santos*, it has a Saturday night celebrity game show called *Viva A Noite* (Live At Night) that also reaches over 20 points in the ratings. □

"The Price" and pesetas

Spain's blockbuster game-show, *Uno, Dos, Tres* has been counted out, and replaced with a Spanish version of *The Price Is Right* making extraordinary profits and sparking a game-show boom. Come on down, Jose Maria Villagrassa . . .

SPANISH TV struck gold three years ago with the introduction of game shows. It coincided with increasing competiton between the state broadcaster (TVE) and the autonomous channels (TVS, ETB, TVG, Canal Sur), and more extensive programming (morning shows on TVE since 1985 and wider coverage on regional channels).

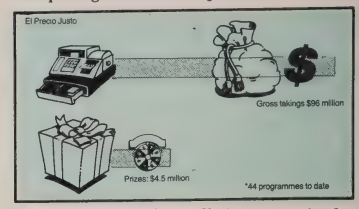
The trend to make state television more commercial, and the phasing-out of social and moral restraints on the use of sponsors on state-controlled television have both contributed to the proliferation of quiz shows and sponsor companies providing the financial support.

Popularity wise, TVE spectrum of programmes has been important, although limited in quantity. In 1984 TVE only had five quiz shows on the air including TVE's star show, *Un, Dos, Tres* (One, Two, Three) traditionally broadcast on Friday evenings ever since its introduction in 1972, and the number one programme in the Spanish televison ratings. Created by one of the most innovative professionals in Spanish television, Chicho Ibáñez Serrador, the famous *Un, Dos, Tres* returned to the screen on five occasions, and the programme format has been sold to other broadcasters around the world notably the UK, where, as *Three, Two, One* it became a hit of early 80's ITV. By 1986, the remains of Spanish quiz shows stood at three: *Un, Dos, Tres*; *Si Lo Se . . . No Vengo* (If I'd Known, I Wouldn't Have Come), a Sunday afternoon programme in which competitors run the gauntlet of tests of skill and abilities; and *Gente Joven* (Young People), a musical quiz.

In 1986, under TVE's former head, Pilar Miró, things began to change radically. Traditional programming underwent modifications and film, foreign series and game show schedules were switched around. *Un, Dos Tres.* was moved to Monday, the day with the lowest rating. But the change, far from lessening the show's popularity, was generally welcomed and continued to be the most widely watched programme in Spain.

Un, Dos, Tres, was finally taken off the screen and replaced by the Spanish version of *The Price is Right,* which continued to lead the pack with a 55 per cent rating, despite having received criticism due to its consumer-oriented content which some consider to be improper for public television.

Nevertheless, *El Precio Justo*, as the show is called, has been laying golden eggs for TVE. Gross takings for 44 programmes have risen to Ptas 11.1 bil. (US$96 million): US$84 million from commercials and US$12 million from sponsors – the largest amount of money obtained by TVE for any one programme. This extraordinary profitability (as only US$4.46 million have been given out in prizes) has been the major factor in dampening the voice of protest.



Current game show offerings start in the variety programme *Por La Mañana* (series, interviews, entertainment and quiz shows) running throughout the morning hours. Before the 14.00 news programmes, another quiz show, *3x4* runs from Monday-Friday. The Monday night star is *El Precio Justo* and Sunday offers *El Tiempo es Oro* (Time is Golden, which started in April 1987 on Channel 2 and was later transferred to Channel 1 due to its popularity. During the programme, contestants have to answer blocks of questions on specific subjects with the help of collaborators.

REGIONAL channels have also jumped on the quiz show bandwagon. Catalan TV3 made the first incursion into the mixed programme scheme composed of interviews, performances and prizes, and currently there are two morning sessions from Monday to Friday. At midday, *Mag Magazine* is on before the news, and afternoon shows include one of the favourite Catalan programmes, *Filiprim*, which interrupts its broadcast for the news, and later returns to name the prizewinners of the day. TV3, however, has not yet found a blockbuster programme providing the money and popularity achieved by TVE's *El Precio Justo* or *Un, Dos, Tres.*

Other regional channels are running star game shows after the evening news. TVG of Galicia broadcasts *Gran Casino* on Thursdays, and Canal Sur of Andalucia runs *Saque Bola!* (Choose Your Ball) on Tuesdays. ETB in the Basque Country is the only channel that prefers to remain aloof from number games and prizes, the nearest it comes is *Funtzioa*, a satire show including a competition, humour and varieties. □

(Left) The hostesses on 'El Precio Justo'; (Below) Yorkshire Television's version of 'Un, Dos, Tres'.

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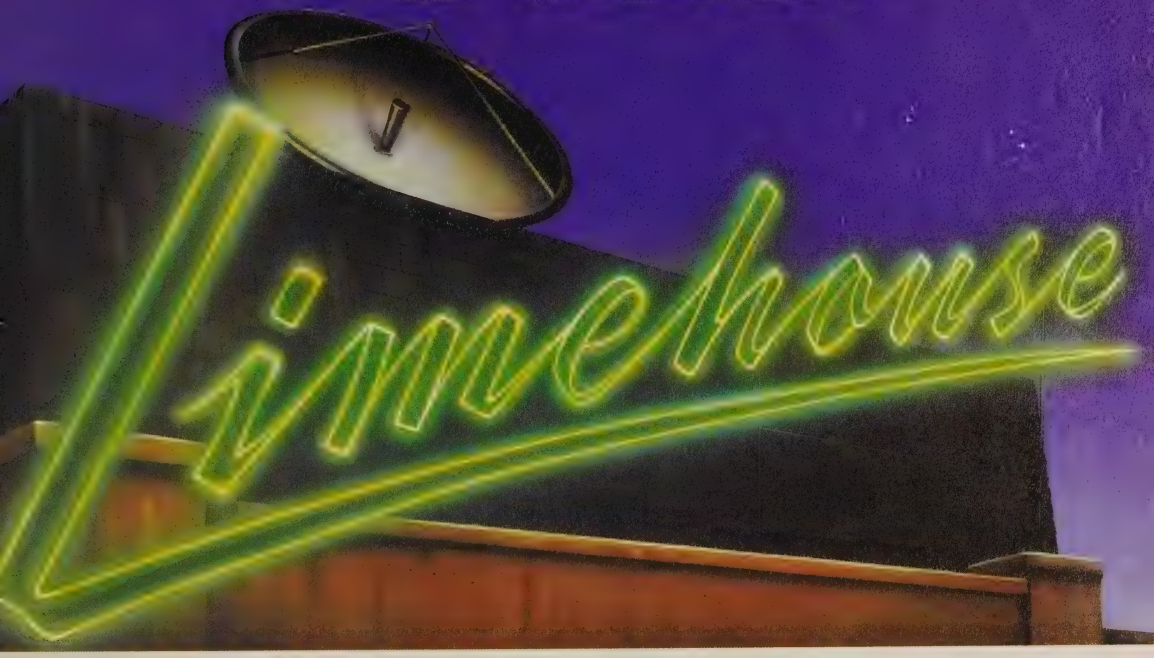

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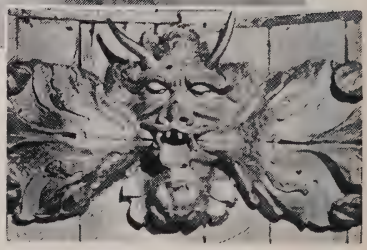

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Laid-back lookalike

No shouting, no screaming – call that a game-show? It's the German approach to that old favourite, reports Bill Peterson.

French-style 'Wheel Of Fortune': more like the original than the German version.

IT'S SO quiet it's hard to believe the show is related to its raucous American cousin. In the German version of *Wheel of Fortune* both contestants and audience are in deadly earnest.

There are none of the emotional outbursts of joy, disappointment or greed usually associated with such a game show. It's one of the factors affecting the pacing of the show, according to producer Gerrit Neuhaus.

After about 18 months in development, *Gluecksrad* went on the air on the German satellite channel SAT-1 in November 1988 with DM 10 million (US$ 5.8 million) contract for 320 shows. The 100th show was recently aired. It is produced in Berlin's attractive riverside Havel Studios, where Neuhaus and his crew have set up a temporary home until August 1990, when the channel will decide whether to renew. The production has had to add to its budget the cost of prizes due to the reluctance of the German advertising industry to support the "new" concept.

Gluecksrad is the first game-show in Germany open to the public at large. The production receives 8000 requests per day to appear on it, and has a waiting list of over 200,000 hopefuls. Ratings have shown the show has already become compulsive viewing with consistent ratings of 15-17 per cent.

The host, Peter Bond, and Germany's answer to Vanna White, Maren Gilzer, have none of the sparkle of their American cousins, but rather a quiet, laid-back appeal, which fits in with the SAT-1 philosophy and the German character. The voice-over announcer, Hans Eckhard, gets a lot more freedom than his US counterpart, and has become a leading personality on the show. Neuhaus told *TV World* he will loosen the very tight format in about six months, after the personnel and audience have had a chance to settle in.

Neuhaus produced the German versions of *Double Or Nothing, What's My Line,* and Japan's *Animal Crackers* along with numerous other Swiss and Italian formats. □

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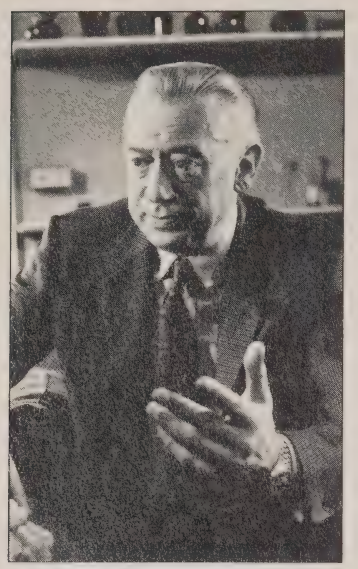

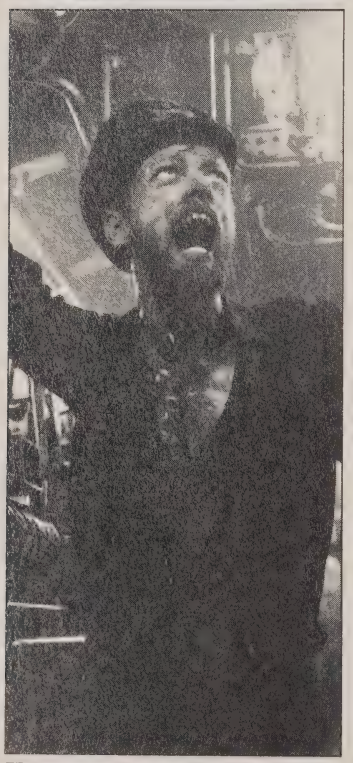

ZDF's series 'Derrick' (top) and WDR's classic 'Das Boot'.

A radical change coming up . . .

Increasing competition from private channels is forcing the German state networks to tighten their belts and examine more effective ways of attracting audiences. Bill Peterson looks at the problems and possible solutions.

GERMANY's dual media system is due for radical change. The commercial stations are beginning a series of mergers, liaisons and co-ventures while the public networks are settling into an era of chronic financial malaise with no relief in sight.

The restructuring may last for a protracted period. It will be a fight to the finish, leaving the winners in control of the country's visual media until well into the next century. The battle will centre on power and profit and lay to rest the altruistic aims of the country's pre-1987 media set-up.

A look at the present state of the industry tells only half the story.

- **Cable Connections** have not yet reached 4 million households and the private channels' terrestrial coverage is still restricted.
- **Programme sales** to Germany are still dominated by the public stations and the few distributors who have always monopolised the market.
- **Commercial channels** are still losing money and their advertising time is still selling at a fraction of the price commanded by the public powerhouses.
- **The ratings** still show ARD and ZDF dominating what the public sees on TV.

The real situation, the one being integrated into long-term planning, and being examined in board rooms across Europe and across the Atlantic, is quite different. While the comercial stations have a bright future of steadily increasing ratings and revenue, the public networks are dinosaurs even now dying a slow, painful death.

It's a sure sign that financial power is on the way when the Americans enter the fray. Until now there have been no direct acquisitions by American media concerns in the German market. In fact, the opposite took place a couple of years ago when Bertelsmann – co-owner of RTL Plus – added Doubleday and RCA Records to its vast publishing empire. This made the German company the largest media concern in the world until it was usurped by the Time-Warner merger in March of this year. Now an American company has arrived in the German market. ABC/Capital Cities has bought a 49 per cent share of Herbert Kloiber's Telemuenchen and thus a substantial share of the TV channel Tele 5. The purchase is significant because it brings US money and influence into the market and would seem to indicate confidence in the industry's future.

In other manoeuvres in the commercial industry, the Bertelsmann subsidiary UFA Film und Fernseh GmbH (half owned by publisher Gruner & Jahr), has got together with France's Canal Plus to found a German version of the hugely succesful French pay TV outlet by 1990. The channel would be carried on the French satellite TDF-1.

If Kanal Plus Deutschland is succesful, it could eventually become as lucrative a market for sales and co-production as its French partner.

. . . but who watches?

DO GERMAN viewers actually want all that choice? In many cities the cable is full, with 23 or 24 channels on the dial. Yet some newspapers provide a sketchy listing, if at all, of cable programming and there have been reports of newly-cabled apartment block residents refusing to pre-set their TV sets beyond the traditional three channels.

A survey seems to indicate a lack of interest in a multiplicity of programming.

In a national poll conducted by an institute in Tuebingen, 68 per cent of respondents say there are enough channels already. 24 per cent complained there are too many channels. Only eight per cent said they wanted more. Less than half of German households are cabled, so many respondents would have never even seen the channels on cable.

ZDF Update

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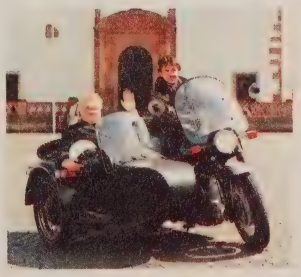
From May this year, ZDF will be offering 13 more hour-long programmes about this aristocratic family who have been fascinating viewers in Europe and overseas. This summer, shooting starts on a further 13 episodes.

WITH BODY AND SOUL

A new series for the whole family, available from September, about a Roman Catholic priest in a small German town. It stars Günther Strack, famed as lawyer Dr. Renz in ZDF's popular series "A Case for Two".



DERRICK

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ZDF
German Television

Meanwhile, the two oldest and most established commercial channels, RTL Plus and SAT-1, are looking ever brighter both on the air and in the board room. RTL Plus is claiming a slightly higher audience, the result of a reach of more than 10 million households. (See table below).

With thousands more cable connections every month and more transmitters available each year, it cannot be long before the commercial stations are competing with ARD and ZDF on an equal footing.

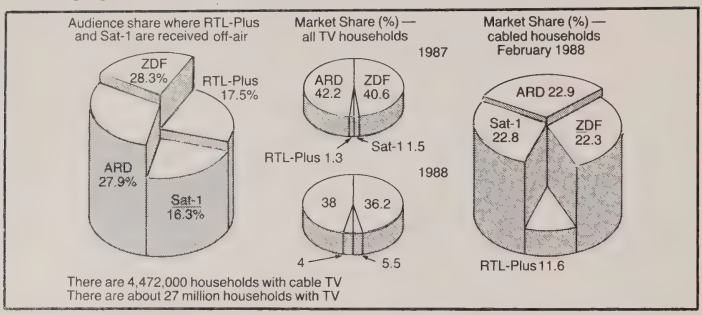
WHILE SAT 1 has already begun to produce its own programmes – a dramatic series called *Justitias Kleine Fische* and their own version of *Wheel of Fortune* (see p73) it will be some time until any of the commercial channels will be able to get into high budget production or co-production. For now at least, the stations will continue to rely on inexpensive imports and old movies.

All the channels are looking slicker and more professional on the air. RTL Plus, in particular, has shed its "radio on TV" image and now broadcasts a very smooth-looking and authoritative newscast. The channel has also gained a reputation as the place to turn for "adult" entertainment late at night. It carries a voiced-over version of the French series *Sexy Follies*, produces its own "men's magazine," and runs a soft-porn Saturday night series. It also shows a large number of explicit erotic movies. Although nudity and erotic material have long been accepted on German TV – even in commercials – RTL Plus has crossed into an area unique even for this open-minded nation.

SAT 1, on the other hand, proudly announced it has become a household name. Although 1989 will be another "investment year," the channel is coming closer to profitability. The channel expects ad income in 1989 to surpass DM 250 million.

Meanwhile, the public networks can foresee a long period of slow starvation.

An attempt to get the television licence fee raised has failed, condemning the extensive public TV infrastructure to chronic underfunding. The advertising income which used to make up the shortfall is slowly and surely drying up as the commercial stations become more powerful and more plentiful. The effect is hardest felt in the smaller ARD outlets. For instance Sander Freies Berlin (SFB) expects to lose about DM 6 million (US$11.16 million) in advertising revenue in 1989. Although the station has pulled in its belt radically, SFB will run a deficit of DM 32.9 million (US$61.2 million) this year compared to last year's



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shortfall of DM 25.2 million (US$46.9 million), a total deficit of DM 96 million (US$179 million). Other smaller ARD stations like Radio Bremen, Sudwestfunk and Saarlaendischer Rundfunk are reporting similar problems. The head of Saarlaendischer Rundfunk spoke of a "new poverty" in Germany's public broadcasting.

Due to constitutional restraints the government cannot simply step in and make up the shortfalls. The larger stations like WDR, NDR and Bayerisher Rundfunk can simply continue running for some time on the sheer force of their financial and political power, but the smaller organisations are now slowly bleeding with no relief in sight. In Berlin it is being asked whether SFB can legally go bankrupt. This would have been unthinkable five years ago.

The ARD stations suffer from their consortium structure, the fragmentation of the network into nine regional stations means there are nine bureaucracies and nine expansive physical plants. It means as well that the sales and acquisition of programming are piecemeal and commercial income is split as well.

Many of these problems are avoided by ZDF, which is centralised, serving the whole country from its headquarters in Mainz. This, combined with ZDF's superior marketing of both its programming and its airtime, means the network has been able to survive the six-year period since the last TV licence fee increase without getting into debt. The channel's entertainment-based programming is constantly at the top of the ratings, and its commercial time is always sold out months in advance.

The EEC may have granted some relief to Germany's beleaguered public broadcasters with the passing of the law to harmonise broadcasting policy across Europe. According to the law, which went into effect early in April, Germany's public stations as well as its commercial channels will be permitted to interrupt programming for advertising which will no longer be restricted to the period before 20.00. This will result in a vast increase of available commercial time. The private channels are fighting the change.

While most Germans concerned with media policy would concede the public channels have been living easily for much too long, nobody would like to see public broadcasting in Germany starve to death, or be reduced to living off corporate grants and tax hand-outs like in the US. The strength of the dual public and private system being built in Germany depends on a strong public system to cover the areas the commercial industry neglects and to force the private stations to compete for viewers with quality programming.

A radical restructuring is needed to save the public side in the decades to come. Here is a possible scenario:

- **ZDF** will be privatised. Its economic and programming power will enable it to continue to dominate the industry.
- **ARD** will receive all revenue from TV licences, ending its financial difficulties.
- **ARD** will become non-commercial leaving this source of revenue entirely to the private industry, who will be totally dependent on it.

Such a solution may appear at the moment to be too radical for the cautious Germans, but the more its advantages are considered, the more attractive it would seem. It might be the only way to bring long-term financial viability into public broadcasting, short of revoking the laws which made commercial TV possible in the first place. To bring about such a change would probably require a new State Treaty, since media is a state, not federal responsibility. The last such treaty took years to conclude. It may be that an ARD station will have to be hanging even further over the cliff-edge before such measures are able to be passed. □

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Movies move in on television

In the second of TV World's series on the crossover between the TV and film industries, Jack Monet looks at the situation in France.

IF FRENCH television channels can get in on the act of co-producing feature films (*TV World*, October 1988), surely film producers can try it in reverse, producing pure television programmes? That's exactly what French film production houses are doing.

The biggest film producer entering television is Christian Fechner, a co-producer of the recent *Camille Claudal*, as well as such smash hits earlier in the 1980s as *Les Specialistes* and *Marche a l'Ombre*. He has already had a run on the pay service Canal Plus of an Alfred Hitchcock-style thriller series, *Cold Sweat* and is working up many other projects, particularly TV movies.

Fechner's motivation for going into television productions is probably the same as that of the other film producers: the expectation that there will be a relatively easy transfer of their feature experience and that there's money to be made. In French TV, the number of channel clients has risen from three to seven since 1986, and they're competing for product. Fechner is interested in movies of the week because of their demonstrated popularity in the United States.

But he has no illusions about what he will be turning out. Recalling the ad pitch of Canada Dry, he remarks that television movies "have the taste of film, the colour of film, the smell of film but are not films." As for television series, he believes the public will soon tire of seeing as many as 28 American series during a weekend on French channels and will thirst for quality French product.

FLACH TV, headed by Veronique Fregosi, a veteran of state television started up two years ago and has finished or has in various stages of production 30 hours of programmes, of which 20 hours are documentaries. These represent budgets totalling 66 million francs (US$10 million). Fregosi expects the percentage of drama programmes to rise slightly with respect to documentaries in future.

Among the current drama projects is a telefilm directed by veteran American feature director Samuel Fuller, who began shooting *La Madonna Et Les Dragons*, about the adventures of two reporters, in the Philippines this month. Another drama is *Les Chapellieres*, directed by Serge Moati, a veteran director and former president of state channel FR-3, casting Marie-France Pisier, and other talent more familiar to cinema audiences.

Among the Flach documentaries are 10 hours – as if 10 hours were enough – on *Love in France*, by Daniel Karlia, an experienced director and former member of the now-replaced French broadcast regulatory body, the CNCL. Karlin also is working on a four-hour treatment of *Justice in France*.

In preparation is a 10-hour series on World War II events, with planned input from four countries for each event. Europe-wide projects are on the minds of many producers. Talking about television drama plans, the founder of Flach Films, Jean-François Lepetit noted that he is "developing a network of European partners". His goal is upscale product. "Our ambition," Lepetit said, "is to make Flach a production group that has, through its originality and quality, a place in Europe, but in an open, atypical way". Flach also looks westward to the United States, with a New York office, Helios International.

Flach at times has the confidence in its projects to go ahead without lining up all the financing in advance, but in general it has French channel partners arranged for them. Fregosi lamented the difficulties for an independent in bringing in partners abroad. "The channels tend to deal among themselves," she said. "It's difficult to approach

Crossover catalogue

THOSE involved in the French TV/movie crossover are a mixed bag.

The venerable film major **Pathé** has been involved for a number of years. A recent arrival is Flach TV, offshoot of **Flach Films** (see main article), a new company that burst on the film scene a few years ago as an overnight success with such sleeper titles as *Trois Hommes Et Un Couffin* a hit when remade in the United States as *Three Men and a Baby* and *Le Grand Chemin* (under consideration for a US remake).

■ The "mini-major" **MK2** built up into a powerhouse of quality film production, distribution and exhibition in recent years, has an unorthodox 50-50 partner for its TV activities, the prestigious daily newspaper *Le Monde*. It operates under the banner LMK Images (see main article) and its co-production partners abroad include the BBC and Channel 4.

■ Charles Gassot's **Téléma** operation was a heavyweight ad spot producer. Then it ventured into film production with uneven results until it developed *La Vie Est Un Long Fleuve Tranquille*, (Life Is A Long Peaceful River) another French sleeper that became a commercial success in movie theatres. The director was Etienne Chatilliez, an ad veteran but a first-timer in features. The film is another title being weighed in the US for a remake. Now is Téléma is involved with European television productions.

■ Gerard Vaugois, the head of **Films de l'Atalante**, is an art house film distributor and exhibitor. As an art film man, he is by definition small. But he is shooting television programmes only in 35mm – not very common in French television – with projects that include Glenda Jackson in the cast and in such locations as India, China, Nepal, New York and Japan. His main associate is Jacques Pomonti, a former head of the Institut National de l'Audiovisual (INA), the state facility for experimental television and guardian of television archives.

■ André Djaoui, the lead executive in **Les Producteurs Associés** is another film producer working in television. His usual partners are Italians and include prospective US and Canadian partners.

■ The film producer linked the longest to TV production is probably Christine Gouze-Rénal, number one at **Progéfi**. She's been doing TV programmes since 1975, sometimes top-casting her husband, feature film actor Roger Hanin (she herself is the sister-in-law of French President François Mitterrand). Her traditional foreign television partner is Leo Kirsch's Beta-Taurus, the West German audiovisual giant. □

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'Three Men & A Baby' – US remake of Pathés 'Trois Hommes Et Un Couffin'.

the foreign channels until a French broadcaster is brought in and that takes time."

But Michel Fansten, the commercial executive at LMK-Images, a post he formerly held at INA, remarks that "paradoxically" he sometimes has the foreign partner settled before the French one. For a "Euromagazine" weekly project, he said, the RAI and Belgium's RTBF are in and a handful of other Europeans are sure, but the French colleague is not settled. The "Euromagazine" idea, he said, is to set up a co-production structure in which 80 to 90 per cent of the programming would be common, with individual participants providing their own content in the remaining time. But without a French "anchor", the project could drift into control abroad. A pilot is being developed on the theme of "France As Seen By Her Neighbours".

Another LMK-Images programme is a series on ethnic music in Europe. This is backed by La Sept, (the French channel for European culture on the direct broadcasting satellite TDF-1) and state broadcaster FR3, along with WDR of Germany and Britain's Channel 4. First in the series is *Paris-Black Night*, with music by performers from Africa, the Caribbean and Asia. Other segments will present Pakistani music in London, Turk musicians in West Germany and the *rai* music of North Africa.

The BBC, Arts and Entertainment in the United States and ABC in Australia are in accord on an LMK-Images eight-hour documentary series on *The Road to War*, the events that led to World War II. Channel 4 and France's Antenne 2 have joined up for six documentary-hours of *The Land of Europe*, centred on European agriculture issues. Being prepared in drama are four hours on the unconventional life of novelist George Sand and two hours on the photojournalist Robert Capa.

Within a year of operation LMK-Images has gone on air with documentaries on the US presidential election in 1988 (five hours, co-produced with Canada's Via La Monde) and the Chernobyl nuclear disaster. For Fansten, an LMK-Images advantage is the ability to draw on the international network of Le Monde journalists. As for drama, Karmitz has made a mark internationally with co-production of films by Italy's Taviani brothers, Louis Malle's *Goodbye Children* and Chabrol's *Une Affaire de Femmes*. □

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Little choice, big decision

The bidding for Ireland's first national independent TV franchise has become a one-horse race. But while the outcome seems obvious, Roger Greene takes a look at the issues facing the sole remaining contender.

AFTER A decade of speculation, Ireland will soon have its third national TV channel – the country's first privately-owned and independent broadcaster.

However, despite much debate on the many expected applicants for this supposedly lucrative franchise, at the final submission stage just two applications were lodged with the Independent Radio and Television Commission – one from the Windmill Lane Group and the other, a more clandestine submission, from a group called Alsemero Ltd. At press-time the franchise was due to be announced by the commission – a far less onerous task than had been originally envisaged.

At the beginning of March, the Alsemero Group withdrew its bid for the franchise. The reasons behind their decision were not spelled out, but the brief statement referred to studies undertaken within the market which showed it to be financially questionable. The market research was undertaken by HTV of the UK, one of the mainstays of the Alsemero consortium.

Although HTV joined the consortium late in the day, it nonetheless added strength to the group which was originally made up of the recently-formed independent production company, Gandon, whose principal directors are former RTE executives John Baragwanath and Niall McCarthy. The third party of this group was Oliver Barry a leading showbusiness impresario who had just won the franchise for Ireland's first independent national radio station. The involvement of Barry with the Alsemero consortium must also have hindered this group's chance of a successful bid. Having just awarded the first non-state national radio franchise to Barry, the IRTC would have been leaving itself open to criticism for creating another monopoly of the airwaves, if they had also awarded the TV franchise to a group in which Barry was a principal partner.

The lack of interest in the franchise is a result of two basic criteria. The first must be the extensive capital investment requirements set against decidedly dubious long-term projected returns. The Irish advertising market is limited, just £140 million (US$245 million) per annum, and this is already hard fought for in a multi-channel TV area, with radio, print and outdoor media all trying to hold their ground around a very small feeding-bowl.

The second cause of the drop in applicants has been the various amalgamations of formerly potential competing consortia. For instance at one stage it was felt that the multinational Jefferson-Smurfit Group would submit its own application, as would the much-favoured Windmill Lane Group. However, these two have thrown their hats in the ring together and pulled in the comparative 'weight' of Paul McGuinness, the manager of international rock band U2. The combination of these three makes up for a fiscally powerful submission if nothing else.

So, in the final analysis, this leaves the contest for the franchise a one-horse race. But, it is not necessarily a foregone conclusion that the Windmill Group will walk away with the prize. Predictably at this stage, the IRTC is not divulging any information as to its intentions. Instead, it is looking, perhaps more thoroughly, at the prospects of the sole bidder. But, in its determination to win the franchise, the Windmill Lane Group has recognised its shortfall in television programming expertise and has recruited former RTE controller of programmes, John Kelleher, who has taken leave of absence from his independent production company Stronghow Green Apple.

Kelleher was largely responsible for masterminding the formation of Strongbow Film and Television Productions five years ago as a public company under the Irish Business Expansion Scheme and last year he saw his company through an amalgamation deal with Conor McAnally's Green Apple Productions.

Kelleher will remain a non-executive director of Strongbow Green Apple and will continue to maintain his interest in the company and, he says, remain close to his own projects within the company. He adds that his leave of absence from the company is sensible both from the point of view of the consortium and providing distance between him and Strongbow in any projects the company had in hand with RTE. The fact that he is part of a consortium bidding for a franchise to compete with RTE would, both he and his co-directors felt, jeopardise the Strongbow/RTE relationship.

Says Kelleher: "I'm delighted that the RTE monopoly will soon be broken and ultimately the competition from the new company will be good for RTE, both creatively and in monetary terms, if RTE behaves itself".

The IRTC is anxious that the franchise is fully-funded and commercially viable. They must also demonstrate that the initial capital is in place for a station that will provide a regular news service and be in a position to commission programming from the independent production companies. This is obviously a welcome development for the Irish independents and should give them some sort of bargaining power over RTE. At present, the survival of Irish independents is almost wholly at the whim of elusive RTE executives. In realistic terms however, it will be interesting to see the proposed programming policies of the new franchise and just how much they will be prepared – and can afford – to put into home-produced programmes either 'in-house' or independent.

This comes back to the sources of revenue which is contingent on the carve-up of the £140 (US$245 million) Irish advertising industry and the percentage of this that the new station can attract. It will obviously take a minimum of a year for programming and audiences to settle down and it will not be until that stage that Irish advertising media buyers will start considering the new TV option.

However, Jarlath Jennings, a director of McConnells Advertising, Ireland's largest agency, told TV World that attitudes to any new media were by and large flexible. He said that whereas there were some agencies in the business who would demand figures up-front before buying time, this was not strictly the pattern that would emerge. On the other hand, he added that there were very few Irish media buyers who would show the kind of commitment Proctor and Gamble gave to Channel 4 in its start-up days.

In the final analysis it will be interesting to see the commercial approach to potential advertisers adopted by the new station. □

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Trust-busting the Danish way

The creation of TV 2 last year brought the broadcasting monopoly in Denmark to an end. Jo Henderson examines the fledgling station and the ripples it has caused in the industry.

IT'S HARDLY surprising that the break from a broadcasting monopoly should cause division and gritty debate, and Denmark's TV 2, launched last October has seen both. Six months on the channel continues to provoke controversy, and just as it can now justify its existence, it also calls into question much of the mechanism that governs it.

The birth of TV 2 appears straightforward enough. Sources agree that prime motivation comes from the desire for: an alternative news channel; competition to the state broadcaster, Danmarks Radio, thus enhancing TV quality; and an added thrust to the battle to protect Danish culture from invasion of foreign broadcasts.

While Parliament may have been in broad agreement on its reasons for having a TV 2, logistically plans appear more confused. Fears about the "contamination" of advertising on the one hand, and a strong commercial lobby on the Parliamentary right – coupled with the inevitable question of "how high can you go with a licence fee?" on the other – has led to a hybrid; TV 2, it was decided, should cover two thirds of its operating budget by advertising, the last third coming from the licence fee. Consequently, advertising slots are tightly controlled, with ten minutes of national advertising split into two blocks before and after the news – reflecting the importance of news for the channel – and five minutes of local advertising that complements half an hour of regional programming.

Torben Thune, managing director of leading Danish media group Nordisk Film, expresses the impracticality of TV 2's financial structure: "There are two problems in the way that TV 2 was constructed. One is that the airtime selling agency (TV 2 Reklame) is not within the framework of TV 2. It is a separate company which refers to the ministry, which means that a hugely successful TV 2, generating lots of money from advertising revenue, will not automatically see that money.

"The other thing is that, as they are still relying on the licence fee, they somehow get into the same boat as Danmarks Radio (DR). You don't have to be in this country for more than 24 hours before you hear people complain about the highest licence fee in Europe." Viewers pay 734 Krone (US$102) twice a year for a colour TV.

The two networks have thus been interwoven in an unsound way. DR's budget, awarded last December, at two per cent, fell short of the anticipated five per cent increase. With the total reduction in income over the last three years now amounting to two million Kroner (US$280,000) the network is having to cut broadcasting time from 3,300 hours to around 2,800.

Despite such dilemmas, TV 2 director general Jørgen Schleimann remains unshaken in his ambition for the channel. While more than doubling the minimum number of broadcasting hours laid down by Parliament to 2,200, he emphasised that he has so far stayed within the budget. "We thought that to establish a proper climate of confidence between the legislators and TV 2, we should demonstrate our value before we started asking for more money," he says. He is looking to develop the present situation and doesn't expect to be bound to the same budget indefinitely.

TV 2 head of programmes, Jorgen Steen Neilsen, enlarges on this: "The money we were allowed to have was approximately 500 million Kroner (US$70 million) based on the 850 hour schedule. But that was only 2.5 hours a day, and who can make competitive television in 2.5 hours a day compared to the DR schedule which is approximately ten hours a day?"

With two thirds of TV 2 revenue relying on

'Lykkehjulet' (The Wheel Of Fortune): attracting big audiences.

advertising, and with a statutory ceiling on the amount of time allocated to attracting that income, competitiveness is clearly integral to the survival of the channel. And with commercial rivals such as Scansat, which subtitle programmes in Danish, the need for that competitive edge couldn't be clearer.

Nor are revenues the sole arena for conflict. The more players vying for audiences, potentially the higher the price for popular product, as DR's head of programme planning Birgit Meister observes:

"Denmark has become a more interesting market . . . because now of course you can offer a programme or a series to two stations, and you might even get them to compete, and it might even bring your price up."

She continues that, to get the full picture, you have to think of Scandinavia as a whole, and satellite – Scansat – as well, because what has been happening hasn't been simply that TV 2 and DR have been competing for the same programme, rather there are several examples of Scansat buying things that DR or TV 2 would have wanted.

TV 2 is challenged potentially on a regional front as well. A regional structure was fundamental to the concept of the new channel, reflected in TV 2's being headquartered outside Copenhagen, in Odense on the island of Fyn, with only a small office in the capital. Eight subsidiary stations ultimately will contribute regional material, although only two are now in operation, TV Syd in South Jutland and TV Fyn, with other Jutland stations due to start in April and October.

Five minutes of local advertising complements this structure; however, proposals to liberalise advertising on local TV networks, currently in Parliament, could significantly dilute revenues, and according to TV 2's head of programmes Jørgen Steen Nielsen, these slots are proving difficult to sell, anyway. Additionally, delays in setting up the Copenhagen station may be holding up relatively large sources of advertising income.

"It's a matter of politics," explains Steen Nielsen. "They can't agree on who's going to be in charge of the Copenhagen region because a lot of Swedish television viewers can see TV 2 . . . and there are a lot of Swedish companies who would like to advertise."

In view of these issues, industry authorities agree that further liberalisation of TV 2's commercial structure is likely. Indeed, additional proposals in the new bill press for greater flexibility in scheduling commercial airtime and call for a third block of national advertising in the evening, keeping the total amount of allotted airtime the same.

The bill also formalises the right for TV 2 to air sponsored programmes, which has had a mixed response at the channel: some executives fear advertising revenues may be diverted into sponsorship.

Danmarks Radio is clearly disappointed that only TV 2 will have sponsorship and has pointed out the apparent unfairness to the government. As DR's Birgit Meister points out: "Eventually I think the advertising on TV 2 will change the politicans' way of thinking. We have to find money for programmes. And that's what's it's all about, producing good programmes."

National ad sales, meanwhile, are progressing, with 45 per cent of airtime for the whole year (to September 30), now sold. 85 per cent of space during the first three months was filled, and all of it during weeks seven to 13. TV2 Reklame's marketing co-ordinator, Henrik Engel, points out the accuracy of forecasts in size of the viewing audience, around 17 of the 82 per cent currently receiving both national channels, about

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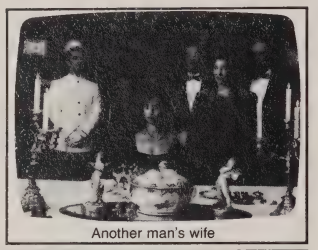
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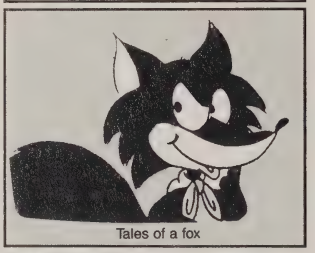
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Danmarks Radio's Birgit Meister.

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The channel appears to be successful in meeting the legislators' objectives. After a shaky start likely to have been caused by TV 2's decision to clash directly with DR's national news, *TV-Avisen,* at 19.30, TV 2 rescheduled its own news, *Nyhederne,* to 19.00, cut the length from 40 minutes to 25 minutes of news highlights, and now garners approximately 24 per cent of viewers to DR's 35 per cent, with around 14 per cent watching both. Figures are for viewers able to receive both channels, which currently represents 82 per cent of Denmark, with 100 per cent coverage expected by the autumn.

Since this change in TV 2's programme schedule, average weekly ratings demonstrate that TV 2 is also adequately fulfilling its role as competitor. While sources point out that the channel has in fact twice surpassed DR, out of an average of 14 hours of television watched per week, around six hours and 30 minutes might go to DR, six hours and 25 minutes to TV 2, and the remainder to the other available channels.

HOW MUCH of this success is due to breaking Denmark's previous broadcasting monopoly, and how much to TV 2 strategy, is hard to assess.

Either way, director general Jorgen Schleimann is not disappointed.

"First of all, it is true that the very existence of TV 2 would have an improving effect on the programmes of Danmarks Radio," he comments, adding, "both DR's director general and myself belonged to the group of people who always wanted to break the monopoly and felt that that would have a salutory effect on DR."

He continues to say that there must have been a very big, unsatisfied need for more TV produced by a station which the viewers could identify with. "I don't think anybody in their wildest imagination conceived there should be a solved case within four months," he comments.

He also points out that viewing figures are significant, considering the perceived purpose of TV 2 as a fence to foreign broadcasts. "The first thing is that that menace was not quite such a menace as they (Parliament) thought when it came to reality, and the second thing is very little (viewing time) has been subtracted from DR, and what has been added has been added by TV 2." He does, however, question whether this will be a lasting effect. "It could be the psychological aftermath of the end of the monopoly," he speculates. "People have been deprived of choice."

When Parliament legislated for TV 2, certain guidelines were laid down, including the principle that small producers should profit from it through commissions. TV 2 works along similar lines to Britain's Channel 4, with only news and sport generated internally, and the rest being commissioned or acquired in a 50/50 ratio between Nordic-produced material and product from outside.

A three-year production agreement was signed with Nordisk Film for 200 hours of progammes per year. The deal provoked protests from other producers who felt Nordisk was becoming to prominent.

Also seen as controversial was the channel's purchase of large packages of programme material, thereby stretching to 2,200 hours money for only 850.

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Efforts to fulfil its pledge to air 50 per cent Nordic programming, meanwhile, have gone better then expected. Schleimann confesses: "I for one had felt that we would have to ask to be forgiven if there was at least, for a period, an overweight of foreign material, but actually we haven't had to draw on that kind of credit. We have had the right balance from the start, which to my mind was quite surprising."

Perhaps Schleimann's most controversial decision was to tackle TV-Avisen head on, reputedly contributing to John Ranelagh's resignation from the channel. Conceding defeat, however, this policy was reversed three months later, significantly renewing interest in TV 2 and approximately doubling audiences on the news.

A major breakthrough for the channel, on the other hand, was Schleimann's successful negotiation of a single union agreement with the Danish Union of Journalists (Dansk Journalistforbund), allowing cross over of technical and journalistic responsibility. □

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TV 2 PROGRAMMING objectives are explained by the channel's head of programmes, Jørgen Steen Nielsen. Prime-time, starting with the news at 19.00 and ending at 22.00 should be filled with material for all Danish people, he says. However, in order to fulfil the channel's statutory obligations and show a wide variety of material, it has chosen an all-out, non-apologetic approach, perhaps scheduling an evening over to the US Super Bowl, broadcast live, or a continuous three hours of opera. This seems to work, he says, not in terms of big ratings, "but we can't go for big ratings all the time."

What has worked extremely well in audience share is the Danish format *Wheel Of Fortune,* (*Lykkehjulet,* from Nordisk Film), which attracts 42 per cent of viewers, or nearly 1.5 million people, while a Brazilian series, *Plantation Owner's Daughter* (*Plantageejereens Datter*), is also popular. Other locally-produced material includes magazine programmes on the financial world, traffic, health and so on from TV3 in Arhus; and *Full House* featuring a large studio audience and popular artists from home and abroad, from Metronome in Copenhagen.

Observers of TV 2 express mixed reaction to the channel's output so far. Dino Raymond Hansen, director of the Danish Film and Video Workshop which is part of the Ministry of Culture, says that TV 2 "needs to learn how to make good television.

"If they succeed, and of course they will," he adds, "TV 2 might be able to add new characteristics to the language of television." He criticises that it is currently too conventional, too serious, and predictable.

DR's Birgit Meister considers that DR "set the agenda" for TV 2. She views it as a younger channel, but comments that it is not as different as expected, and that there haven't been that many new, original ideas. She feels that TV 2 generally "is a healthy thing. I don't like monopolies, and I don't think we could go on in such a complicated television world as we're getting into. I think another Danish channel is a nice, gentle way of getting accustomed to the complete change in viewing habits."

On the issue of DR's response to TV 2, Meister says that, while a lot has been changed since she started two years ago, DR intends to set the pace and won't be kicked around. Observers comment otherwise, however, and point to a definite shake-up of DR output, including a recently announced acquisition package from Paramount of 130 hours of television, incorporating *War And Remembrance,* and 24 movies. □

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HDTV squabble

Kathy Haley reports on the worldwide battle for HDTV standards – and why uniformity is still a long way off.

THE NINE major broadcasting unions of the world have given up trying to achieve a world standard for high definition television (HDTV) production, at least in the near term.

At the Sixth World Conference of Broadcasting Unions, held last month in Washington, 200 representatives of those unions concluded that technical differences between the two major HDTV transmission systems now in development – and the inability of governments and industries behind those systems to agree on eliminating those differences – have killed chances for a worldwide standard, at least until digital production and transmission become the norm. The chief obstacle to achieving a single standard is the different field rates used by the world's TV systems. Europe and Asia use the PAL and Secam systems (625 lines/50 Hz – that is, each line is 'scanned' 50 times per second to make the picture), while North America, Japan, Mexico and Korea use NTSC (526 lines/60 Hz).

Technology to convert from one HDTV system to another has not been developed yet and Henrikas Yushklavitshus, vice president of Gostelradio and Deputy Chairman of the USSR's State Committee on TV and Radio, complained that if a worldwide standard is impossible, two standards that are easier and cheaper to convert should be sought.

Joe Colson, chairman of North American National Broadcasting Association and vice president, network engineering and operations at the CTV in Canada explained that digital technology is now the only hope for achieving a world standard for HDTV production. It is uncertain, however, when that technology would be widely used.

Other issues addressed by the World Conference, which meets every three years in a different country, included the possibility of a global satellite network dedicated to news transmission. This could help eliminate the congestion that currently frustrates media organisations when they converge to cover a major event.

■ Meanwhile, a European industry group has proposed a gradual adoption of HDTV standards in Europe as a way of avoiding the wholesale changes required by Japanese systems, *writes François Viot.*

A group comprised of the Dutch electrics giant Philips, the French electronics manufacturer Thomson, and the Societé Française de Production (SFP) will lobby the EEC to follow its plan.

The EEC will decide next May which HDTV system to adopt. The industry group is urging the rejection of the Japanese Muse system which would mean replacing to 700 million TV sets in the world. Instead European HDTV would go through the new D2-Mac Packet system, compatible with both PAL and Secam standards, before adopting true HDTV (1250 lines) by the end of the century. □

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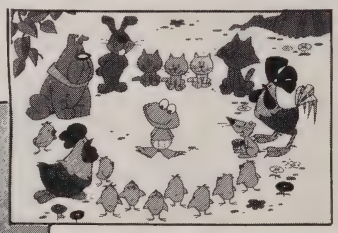

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TELEVISION NEW ZEALAND

Soaps on the ropes

Has the US soap bubble burst? Bad story lines, high production costs and competition from other genres are taking their toll and the powerhouses of US television are on their way out. Kathy Haley reports.

THE PRIME-TIME soap, the locomotive that led CBS's and to a lesser extent ABC's evening schedules just a few years ago, may finally be running out of steam. Ratings erosion, changing viewing patterns and above all escalating costs are combining to make soaps a less attractive vehicle for the three major networks.

Two of the four prime-time soaps currently airing – *Dallas* and *Falcon Crest,* both on CBS – are all but certain to return next year. (In fact, there are reports that CBS renewed both series recently for another two seasons, although neither CBS nor producer Lorimar would confirm the reports). The other two soaps, *Dynasty* (ABC) and *Knots Landing* (CBS) have not yet been renewed and are considered likely candidates for cancellation.

Ratings problems for the prime-time soaps began in fall 1988, when *Dallas,* then in its eleventh season on the air, plummeted from a 21.3 rating/34 share to a 16.8/28. During the preceding seven years, *Dallas* had ranked among the top six network series, scoring audience shares in the mid and upper 40s. It ranked first among prime time shows during three seasons – 1980-81, 1981-82, and 1983-84.

This past fall, *Dallas,* now in its twelfth season, slipped again, scoring a 15.6/26 as of March 19 and ranking 30th among prime-time shows.

Dynasty too took a big drop in 1988, although its ratings problems really began the season before, when it fell from the eighth-ranked series, with a 21.8/33 in 1985-86, to 26th, with a 17.2/26. In 1988, it finished the season with a 14.3/25 and had fallen to 41st place. This season, it is averaging a 10.5/16 and ranks 68th – among the bottom 20 programmes.

Much of *Dynasty's* precipitous ratings decline is blamed on two seasons of bad writing (1985-86 and 1986-87), when far-fetched story lines drove many of the show's avid fans away. At the same time, ABC shifted key cast members to a spin-off soap, *The Colbys,* which aired only two seasons. Writing this season has improved considerably, but viewers haven't returned.

Falcon Crest, the seventh-highest rated prime-time show in 1983-84, when it averaged a 22/37, now ranks 54th and has averaged a 12.6/22 season-to-date.

Only *Knots Landing,* which saw its ratings peak at 20/33 in 1984-85 when it ranked ninth among prime-time shows, has avoided the steady fall the other soaps have taken. Its audience share of 27 has held steady for three years running and its rating (16.1) is up slightly from last season. It jumped from 32nd in rank a year ago to 26th so far this season.

All four soaps have suffered during the past two years as situation comedies, popularised by *The Cosby Show's* extreme success, bumped hour programmes out of the top ten most popular shows.

Another big problem now faced by soaps is the viewers' inability to commit to the same series week after week. "The average viewer is finding it difficult to dedicate time to a property," says Richard Kostyra, executive vice president at ad agency J Walter Thompson. "Even with the soaps, no more than one-third of the audience sees all four episodes in a month."

Many in the advertising community maintain that the soaps are tired but that the networks have kept them on the air because they've found nothing better with which to replace them. "They should have been killed three years ago," says Janeen Bjork, programming vice-president at Seltel Inc., a New York-based company that represents local stations to national advertisers. "Everything has its life cycle and these are all past their peaks. Outside of key episodes – the ones you know will make television history – there's no reason to watch anymore."

David Lerner, vice president and group supervisor at ad agency Foote, Cone & Belding, agrees: "It's cheaper for CBS to keep *Dallas* going than to find something that will outperform it." Lerner adds that *Dallas* continues to win its time period primarily out of default, because ABC and NBC have yet to programme a strong show against it. According to J Walter Thompson's Kostyra, the networks have tolerated ratings declines in the soaps because they've had bigger problems to address in other time periods.

As the soaps have steadily fallen in the ratings, however, their steep costs have become a much bigger problem. An episode of *Dallas* today costs three times what it did to produce when it first went on the air, according to David Paulsen, executive

'Dallas': Should it have been killed years ago?

supervising producer of *Dynasty* and a former producer of *Dallas*.

Today's soap, Paulsen says, costs between US$1 million and US$1.5 million per episode, a large portion of which goes to salaries for the show's big stars. Because network licence fees don't cover the cost of production, the studios have had to cut back, as they have with hour programming in general, on production budgets.

"There's a reason Joan Collins only appeared in 13 of 22 episodes produced this season, and Linda Evans appeared in only six," Paulsen says. Characters have been cut from *Dynasty*, fewer days are spent shooting on location and the number of sound stages used has been cut from four to three.

And more big cuts are necessary next season if *Dynasty* is to survive, Paulsen says. "The day is not far off when there won't be any raises, even for stars. It is a question of financial survival."

While network licence fees for soaps haven't risen as much as studio costs have, ABC and CBS have nonetheless seen the price of soaps climb considerably in the last three or four years. The reason: soaps no longer repeat well enough to be viable as summer reruns. Competition from cable and other new media has forced the networks to find original programming, or shows that repeat better to fill the soaps' time periods outside the regular season.

The networks pay as much for soaps as they ever have, but instead of getting two runs out of each episode, as they do for every other series, they get only one.

A weak market for hour-long shows, and particularly soaps, in domestic syndication has further reduced – the networks' appetite for soaps and the studios' willingness to develop them. Government regulations that severely limit the number of prime-time series that the networks may produce in-house will expire next year and other rules that bar the big three from having a financial interest in series they licence from producers may also be relaxed. As long as the syndication market must be relied on to cover big deficits in prime-time shows, neither producers nor the networks are likely to invest in new soaps.

"The business of soaps is hurting them more than any lack of audience popularity," concludes Jim Curtin, programming manager at Harrington Righter & Parsons, another firm that represents stations to national advertisers. Curtin and others in the advertising community maintain that soaps as a genre haven't lost their potential to hit it big with viewers. The problem with soaps today is that the current batch have simply gotten stale.

"What J R did was shocking three years ago," Curtin says. "Now, with *A Current Affair* and other tabloid and talks shows, it's old hat. The networks need to reinvest time and energy to promote the soaps better, they need better story lines and there should be 34 episodes a year rather than 24," he continues.

Adds J Walter Thompson's Kostyra: "I wouldn't want to bring down the curtain on soaps as a genre. We may simply have overdone it. During *Dynasty's* bad years, we cloned it by introducing *The Colbys*. That meant there were five soaps on the air at once – too many."

So what can Europe, where viewers still tune in to the soaps each week in big numbers, do if two of these main soaps get the axe next month?

The business deal behind the soap must be restructured, and if Europeans want this kind of programming they may have to carry more of the cost burden. □

'Dynasty' took a big drop in the ratings in '88.

Their highest positions . . .

	Highest rating	Highest share	Highest position	Year
Dallas	33.4	55	1	1980
Dynasty	25	37	1	1985
Falcon Crest	22	37	7	1984
Knots Landing	20.8	34	11	1983

. . . compared with this year

Dallas	15.6	26	30	1989
Dynasty	10.5	16	68	
Falcon Crest	12.6	22	54	
Knots Landing	16.1	27	26	

Spin-offs: 'Falcon Crest' (top) and 'Knots Landing'.

Coffee-shop tale

In Sri Lanka, a simple theme has developed into the country's most popular programme, reports B.C. Perera.

IN THE EWINGS' *Dallas*, the deals are done and meetings made in the Oil Barons' Club. In the UK's *Coronation Street* it's the Rover's Return pub. In Sri Lanka, however, it's the local coffee shop, the kopi kade.

The village focal point has given its name to the nation's most popular and long-running TV drama, and is being used as a model for other third world countries to make their own dramas.

Kopi Kade started transmission on Sri Lanka's Independent Television (ITN) on April 1, 1987, and has continued weekly on Wednesdays at 21.00 without a break, followed at 21.30 by *Falcon Crest*. All the signs are that it will continue for a long time to come. It has all the features of every successful soap opera, but with local flavour: regular characters in a regular setting (in this case, a small Sri Lankan village coffee shop); neighbours' quarrels; an important event in the village temple; local weddings and funerals; and villagers leaving to live in the city or a foreign country.

The series was initiated by an ITN training project in 1986. Out of 1,000 applicants, two groups were selected to produce separate drama series. One was *Kopi Kade*, in a rural setting; the other was *Viduru Gewal* (Glass Houses) with a suburban background. While *Kopi Kade* was an instant hit with the viewers, the other soon fell out of favour.

The project has had the effect of creating a pool of trained actors, producers, directors and other studio personnel who can be used in the future by ITN.

At first it took 10 to 14 days to complete a half-hour episode. This has now been reduced to a maximum of two days, with the ultimate aim of making a half-hour episode in one day.

The cost of any programme is always an important factor, though western programme-makers will swoon at the cost of making *Kopi Kade*, which comes in on budget at 10,000 Rupees per episode – that's a little over US$300. This includes transport and location catering. Payments to the actors total around US$110. And for every episode the scriptwriter is paid US$12.

After two years of the show, the head of ITN has now been invited to Chiang Mai in northern Thailand, the home of many hill tribes, by the World View International Foundation. He will explain the success of *Kopi Kade*, and the show is to be adapted as the format most suitable for communicating development information in the region. ITN beleives it will be the first of many adaptations of the serial for similar programmes in the third world.

Naturally, there have been imitations. Some of the people initially involved in *Kopi Kade* were lured away from ITN to the Sri Lanka Rupavahini Corporation, a much larger broadcaster. Rupavahini started a similar show, *Game Viththi* (News Of The Village) – which soon disappeared, unable to compete with the news in the coffee shop. □

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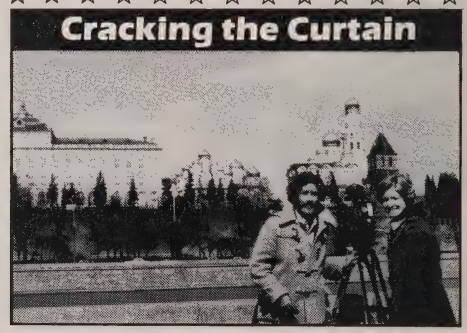

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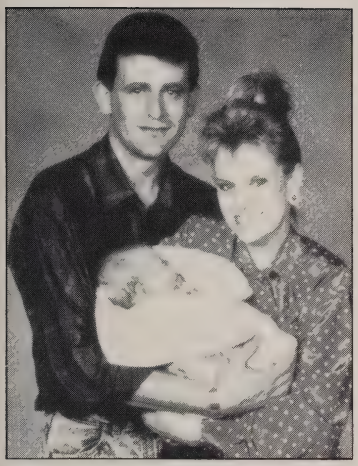

Hits to be continued...

Australian soap operas attract large TV audiences both at home and abroad. Now as a fresh season of shows comes on air, Katherine Tullich takes a closer look at some old favourites and a few new hopefuls.

THE LIST of Australian soaps on air overseas gets longer and longer. *Neighbours, Home and Away, A Country Practice, Flying Doctors* and even serials that are no longer in production in Australia – *Richmond Hill, Sons and Daughers, The Young Doctors* – continue to sell well abroad.

And while old favourites still attract wide audiences both at home and internationally, this season has opened with a brand new stream of shows that could well hit foreign screens if they survive the rigours of the Australian networks' ratings.

Among these are *E Street,* a two-hour a week serial on the Ten network, *GP* a one hour a week series on ABC and a new daytime soap *The Power The Passion* on the Australian Television Network (Seven network). So far, none of the programmes looks as if it will make much of an impression on the already established series.

The biggest success story this year has been *A Country Practice,* produced by JNP Productions for the Seven network. Now into its eighth year of production, the show, which runs in prime-time two hours a week, started the season scoring 29s and 30s in the ratings, compared to *Neighbours* at 22, *Flying Doctors* at 14, *Home and Away,* 20, and *E Street* with a peak of 15. By October, the 700th episode of *A Country Practice* will be screened which will make it the longest running serial on Australian television.

According to Des Monaghan, director of network production at Seven, most shows at the same stage would be diminishing in their prime-time ratings. "Its quite incredible how long they've been able to keep its popularity going," Monaghan said. "It's a marvellous compliment to producer Jim Davern and his team at JNP. Davern has a complete understanding of his characters and the community he created in the beginning. It's his constant care that has kept it up to the mark."

Besides its success at home, the serial has been sold to a number of countries including the UK, Ireland, France, Germany and Spain, and has been shown throughout Europe on the Sky Channel. It has also been sold to Burma, Indonesia, New Zealand and a number of African countries.

But Davern believes that selling internationally is not a priority for a producer of a long-running serial. "Primarily we look at the Australian market. If we sell internationally that's great – that's a bit of jam, but our bread and butter is the Australian market," he says. "It's not like a mini-series or a feature film because our production costs can be covered by the Australian market."

Davern reckons that the acceptance of ►

(Top) ***'Neighbours';*** **(centre)** ***'The Power & The Passion';*** **(left)** ***'GP'.***

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(THE MILLS OF POWER)

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Australian programmes – particularly on British television – shows that Australian producers are more in tune with the audience than some of their English counterparts. "The success of *Neighbours* came as quite a shock to the English critics," he says. "English producers don't seem to think in terms of demographics. *Neighbours* was specifically aimed at the under 25 audience and they responded."

John Fowler, a senior vice president at Grundy Television, thinks that English serials are often set in depressing areas (London's east end for *Eastenders*, the industrial north-west for *Coronation Street*), whereas *Neighbours* is all sunshine, green lawns and fresh air. "It appeals because it shows a different way of life," he says.

Neighbours is Grundy's most successful show internationally and has a potential viewing audience of 32 million around the world. While the show is now the only serial Grundy has in production it has still had great success in selling past serials overseas including *The Young Doctors, Sons and Daughters* and *Richmond Hill*.

Richmond Hill was cancelled this year by the Ten network even though it was rating fairly well – 18 and 19s in most markets. It's thought that the programme was not up market enough for the image that the new owners of Ten are trying to promote.

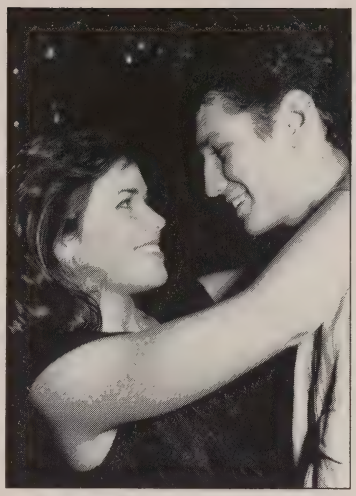
Said Ian Gow, group managing director of Ten: "I know a lot of people thought we were absolutely barmy, but there were other projects that were more what we wanted". Ten, instead, has opted this year for the two-hour-a-week series *E Street*, set in an inner city suburb in Sydney. It boasts more hard hitting story-lines centred on professional people, including a doctor, a clergyman, a policeman and a community legal officer.

E Street is being produced by Forest Redlich, who spent 5 years producing *A Country Practice*. Redlich wanted to get away from the country setting and present a show with an urban theme. But the realism they attempted, while winning much favour with the critics, has yet to capture a mass audience. Redlich says they now need to bring in more 'soapy elements'.

"The problem was that we went too far too quickly in terms of plot and realism," says Redlich. "Its fine to be socially aware, but a soap audience wants to get to know a regular cast."

Ten remains very much committed to the show with 54 hours contracted this year with an option to take another 52 hours. Valerie Hardy, head of drama at Ten commented: "The concept is strong enough to work, even though there are problems at the moment, but we're absolutely willing to stick with it."

Realism hasn't been a problem for Roadshow Coote and Carroll's new continuing series *GP* on the ABC Australia's state network. Because it lacks commercial restraints, RCC has been able to develop a more gritty drama at a later timeslot for the ABC. The series is based around a busy inner city medical centre and story-lines cover various issues from anorexia to menopause to sex change operations.



(Top) ***'Home & Away'*****; (centre)** ***'E Street'*****; (above)** ***'A Country Practice'*****.**

"The show is clearly more controversial and has storylines that would be unnacceptable on commercial networks, but given that the ABC is our broadcaster we can do more realistic drama without the constraints of the network sanitising." says Kim Vecera, associate producer of the programme.

GP has self-contained stories every week. Its style is more in the vein of *LA Law* than an open-ended serial. It has been commissioned for 22 x 55 minute episodes but due to a recent sale to Thames Television International who will have the rights to distribute worldwide, they will now be making 26 episodes.

According to Vecera, the programme has been well-received and if leaked results from the People Meter rating system, (currently under trial in Australia) are correct, it has been outrating some of the rival programmes on commercial networks.

The Nine Network has not had many successes with Australian series over the years. There have been many failures – *Taurus Rising, Willing & Abel* and *Waterloo Station*.

To rectify the situation it initiated what was regarded as the biggest executive poaching of last year – obtaining the services of the highly-regarded Alan Bateman, head of drama production at the Seven network. With him came producer John Holmes and scriptwriter Bevan Lee.

Bateman felt that Nine's problems lay in the fact that it had no in-house director of drama, or a unit. In the past, Nine commissioned projects externally. "Nine now want to make a commitment to be paramount in drama, so that's why they need someone inside the network," Bateman says.

He expects that it will take a year to 18 months before any of his projects will be seen on the Nine network, but he is planning to develop a two-hour a week serial and a one-hour series.

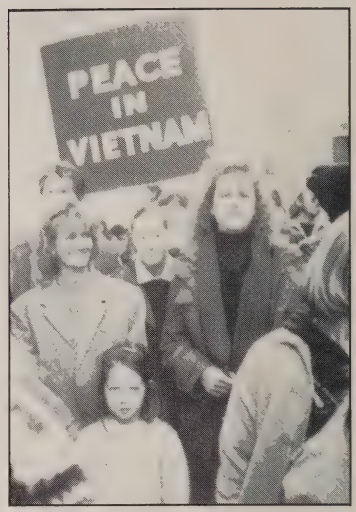
In the meantime his other projects – *Home & Away, Rafferty's Rules* and the new daytime soap *The Power The Passion* are still firing successfully at the Seven network.

The Power The Passion is the first daytime soap Australia has produced in over twenty years. It was Bateman's intention to develop a glitzy daytime soap with good-looking people and risque stories that would entice viewers away from Nine's domination of daytime viewing.

Bateman is hoping now that he didn't do too good a job. □

Creation and collaboration

After exploding onto movie screens around the world with *Mad Max* and then topping it with the hyperkinetic sequel *Mad Max II* (a.k.a. *The Road Warrior*), producer Byron Kennedy and director George Miller launched their company Kennedy Miller. Despite Byron Kennedy's death in 1983, Kennedy Miller has become the pre-eminent production company in Australia. Peter Broderick looks at the company record.



'Vietnam': sold well in Europe.

UNLIKE MANY other production companies, Kennedy Miller is run by filmmakers. Creative people are not only making the artistic choices, but also charting the course of the company. Like few other production companies, Kennedy Miller has developed a philosophy and a method of production designed to foster creativity.

Many of the tenets of this philosophy fly directly in the face of conventional wisdom, something Kennedy Miller has consistently and gleefully ignored. The company's approach calls into question essential elements of the standard production model. At Kennedy Miller, production is *not:*

- a step-by-step process that begins with scripting
- carried out by specialists with sharply differentiated functions
- organised in a hierarchical structure under a director (or producer).

'The Cowra Breakout': action mini-series.

Having achieved unexpected success using conventional production methods to make *Mad Max I* and *Max Max II,* Kennedy Miller shifted gears and sped off in the opposite direction. The company began working on a mini-series (having never produced television before) about the dismissal of Gough Whitlam's government in 1972, an event as significant to Australia as the Kennedy assassination in the US. Not only was there no precedent in Australia for producing television drama about such a recent and controversial event, but there were also serious legal and commercial questions. Financed by the Ten Network (then controlled by Rupert Murdoch), the six-hour series *The Dismissal* received great critical acclaim, and attracted record audiences. As Terry Hayes, a producer at Kennedy Miller explained, *"The Dismissal* changed Australian television. It rated a 44, not the 19 or 20 that was expected. The demands of the audience had changed not before the eyes of television executives, but behind their backs. They realised they were out of step with public taste, and turned around to look for serious Australian drama."

The Dismissal marked a turning point for Kennedy Miller. It established a new dramatic form that the company would develop further in subsequent mini-series – *Bodyline* (about a historic cricket match pitting Australia against England), *The Cowra Breakout* (about the internment and escape of Japanese soldiers during World War II), *Vietnam* (about Australia's involvement in the Vietnam war) and most recently, *The Dirtwater Dynasty.* The success of *The Dismissal* assured KM of continued creative control of their television productions.

Perhaps most important, *The Dismissal* spurred the development of their system of production. The hallmark of this approach is collaboration, which begins at conception, and continues through post-production, sometimes right up until the release. The most important stage of collaboration takes place before the script is written. Starting without a script opens up the process, making possible "an environment in which creative people can all contribute," explained Hayes. At a minimum this includes the project's writers, producers, and directors (at least two directors are used on every mini-series). Director Phil Noyce noted that "on all the projects I've worked on at Kennedy Miller, I was there on a full time basis from day one of conceptualisation and scripting."

Actors are often involved in conceiving the project, particularly if it is a mini-series. On *The Dismissal* the cast was hired, given research materials about the contemporary politicians they would be playing, and then involved with the writer, producers, and directors in workshops where the story was hammered out in preparation for scripting.

Because of its effectiveness on *The Dismissal,* Kennedy Miller continued to use this collaborative approach for each of its subsequent mini-series. Having initially resisted Kennedy Miller's move into TV production, George Miller found paradoxically that "television is where you can experiment, and film is where you have to be conservative."

According to Miller, television production (particularly long-form) is more collaborative than feature production, and thus better suited to the Kennedy Miller method. Miller

noted that "a feature is like a sprint. *The Road Warrior* (Mad Max II) was made on the run. We didn't have time to scratch ourselves." While features usually have a single director, Kennedy Miller mini-series have at least two, and as many as four, directors – thus there is a "need for much more collaboration." After developing and refining this new methodology on mini-series, Kennedy Miller has begun to apply it to film production. "Our television work changed our film method," observed Miller. The soon-to-be released *Dead Calm* is the first Kennedy Miller feature film to be made using their collaborative method.

The theory of collaboration at Kennedy Miller is based on the ensemble method of working with actors. This method was applied to the writing process, and eventually to production. A key tenet at Kennedy Miller is that collaborators should be knowledgeable about many aspects of film-making, rather than narrow specialists. Noyce explained that "as soon as you get compartmentalisation, you get people who are protective of their area."

Instead of making films step-by-step, Kennedy Miller stirs up "a little whirlpoool of activity" by getting writers, producers, directors, actors, and even production designers involved in the "creative ferment" before there is either a script or a budget. The theory is that through collaboration, the total collective contribution will far exceed the sum of individual contributions. But in practise, this is an approach that many creative people may want no part of. Miller and Hayes admit that some writers have been very unhappy with the process.

Interviewing Miller and Hayes together provides a glimpse of Kennedy Miller collaboration. Sometimes one begins a sentence and the other finishes it. One person's idea may spark an entirely new train of thought from the other. Their perspectives usually complement rather than echo each other. Although Miller and Hayes make collaboration look effortless, they are quick to point out that it can be very difficult to achieve. A number of other companies have unsuccessfully emulated their approach. Hayes noted that McElroy and McElroy tried workshops with pre-existing scripts, but the participants weren't passionate about making them into films. At one point, "everybody was doing workshops," Hayes explained, "but you can't impose this as a working method. It has to evolve gradually – to be built brick by brick." He added, "the hardest thing to do is create an environment in which people can truly contribute."

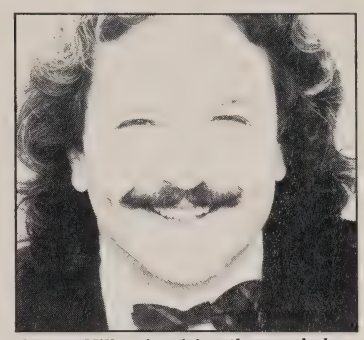
The mix of personalities is crucial to collaboration, which explains Kennedy Miller's hesitancy about taking new people into the fold. Noyce doesn't think the Kennedy Miller model can be copied, since "the success of the company is very much dependent on the spirit created by George himself. He has the ability at all times to stimulate his collaborators. Even if he doesn't like something, his questions inspire you to go out and do it better."

Creative freedom is also essential. Kennedy Miller has consistently maintained a remarkable amount of creative control over its productions. This is illustrated by the company's unique relationship with Ten, the Australian network which has financed and shown all of its television productions. Once Kennedy Miller decides on a new television project, Hayes and Doug Mitchell (the Kennedy Miller principal responsible for business affairs) pay a visit to the network. As Miller explained, "Terry tells them the concept, and Doug explains how much it will cost and when it will be completed." This is all the information that network executives have when deciding whether to finance a new Kennedy Miller mini-series. Executives are never shown a script. Kennedy Miller takes the money and has no subsequent contract with network executives (except for informing them of title and casting) until "we give them one-inch masters of the completed series." This degree of creative freedom is particularly unusual given the provocative subjects of their mini-series.

To be part of Kennedy Miller, said Hayes "You have got to want to explore new territory." Referring to a future feature project, he observed, "Everybody is excited about getting into HDTV (High Definition Television), even the secretaries."

The company has been built gradually, living within its means and relying on careful planning. "Kennedy Miller is there to serve our creative needs," noted Hayes. "We are not there to serve the company. Because of its low overheads, we don't have to work if we don't want to." As a result of sound business decisions, it is very stable. Noyce pointed out that the company "couldn't be sunk by one or two unsuccessful projects." Another important difference is that rather than making grand pronouncements, the company has kept its mouth shut, letting its work speak for it.

Most important, Kennedy Miller is not located in Hollywood, under the constant scrutiny of powers-that-be with much to lose if production begins to be done a different way. The difficulty, and perhaps impossibility, of using an alternative approach to production in Hollywood was illustrated by Miller's experience on *The Witches of Eastwick* which he directed. As Miller explained bitterly, "I was focused on the work, and didn't worry about the politics until too late. Then I had to become a quintessentially badly-behaved film director – petulant and self-important. I learned that



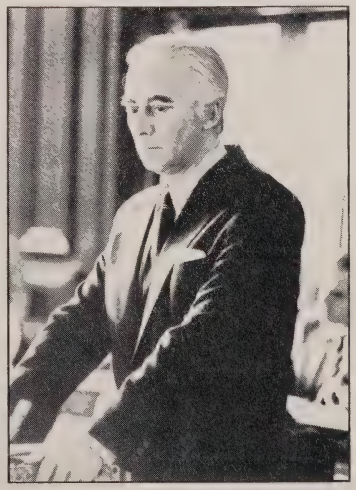
George Miller: inspiring the people he works with.

if you are polite, they mistake it for weakness, and if you are collaborative, it opens up a real floodgate. The only way to behave is like a real bastard."

Miller believes test of television storytelling is how well national stories play in other countries. While the Kennedy Miller series have all been about Australian subjects, they have rated well in the UK and other countries.

So far, *Vietnam* has been sold to Italy, France, Germany, and the UK, where it was shown on the BBC. *The Cowra Breakout* has been sold to Japan and the UK, and *The Dismissal* has been purchased by the UK, Finland, and Sweden. *Bodyline* was a huge success in India, where it was shown as 20 half hours.

While many more European sales are expected through UK-based distributor Telso, there have been no sales so far to the US. Miller believes that in the US, "television is seen as entertainment, while in Europe it's more intellectually expansionary." □



Max Phipps as the lead in 'Dismissal'.

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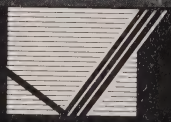

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Paying for it

With a population of 16 million, and five TV networks three of them commercial, is there room for pay-TV?

OTHER PARTS of the world have had it for 20 years. Australia is yet to receive pay-TV, **writes Katherine Tulich.**

Now, the government has responded to increasing pressure from interested parties by preparing an options paper which will encourage public debate.

Pay-TV raises a maze of questions that government policy will eventually need to qualify – questions of ownership, programming regulations, technology (there are two favoured options for delivery – cable television through fibre optics cables and direct broadcast satellite) and whether Australia has the population base to warrant the service.

It's expected that commercial stations would not oppose pay-TV if they were allowed to be part of its operations, but cross-media ownership rules which currently apply to other print broadcast media could mean that the majors will not be invited to the party.

So far the only commercial station that seems primed for an entree into pay-TV is Bond Media, owner of the Nine network, Australia's most popular broadcaster.

Bond already operates the country's only direct broadcast satellite service – Sky Channel, which telecasts to 5000 outlets across Australia in hotels and licensed sports and leisure clubs.

With Sky Channel (no relation to the Europe operation) Bond Media has the infrastructure and the programming source that could easily be converted to a domestic pay-TV service.

Although it has been in operation for nearly three years, Sky Channel has still not shown healthy profits, and according to Bond Media's director of broadcasting policy, Tony Brannigan, it would be unreasonable to expect a similar pay TV service to generate immediate profits.

"The potential market for non-entertainment programming here is somewhat limited: specialist news and sports services in the US are only profitable after years. It would be an uphill battle to provide the same sort of service here," remarks Brannigan.

The other main contenders for the pay-TV licenses are the three major feature film distributors and exhibitors in Australia – Hoyts, Village Roadshow and the Greater Union Organisation who are in a prime position to provide movie product.

Village Roadshow has set up a pay-TV division so it can be in the forefront of any government decisions.

Other interested parties include television production houses Grundy Television, Beyond International Group, and regional TV operator Ramcorp.

Foreign ownership will also be a question the government will need to answer, as international operators in the satellite services have already begun to express an interest in pay television in Australia including Rupert Murdoch, now a US citizen, Robert Maxwell of the UK and Silvio Berlusconi. □

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Gold in oldies

Jean-Louis Erneux reports on a new pact to preserve European heritage through TV.

NEVER BEFORE has Europe been so concerned with its collective memory and cultural heritage as it is now. Historical programming, always a success with TV audiences, is gaining popularity through so-called 'inédits' – original amateur film and video footage showing aspects of society past and present.

Testifying to the growing interest in this kind of material, a symposium, the first of its kind, was held in Belgium recently. The sixty participants from all over Europe created a charter laying down directions for the genre to follow.

The charter stresses that inédits should "not have commercial exploitation as their main purpose" and that organisations should be established in each country to co-ordinate and protect these historical documents. The charter called for technical and methodological co-operation between these organisations, possibly under the auspices of a European register. Co-productions using inédits were suggested including some vague plans to produce a European programme based on footage from around Europe.

One such example of co-productions dates back to 1984 when the Belgian channel BRT and France's FR3 Lorraine Champagne Ardenne made a programme showing how three families in France, Germany and Belgium lived before, during and after World War II.

In Denmark, Ole Brage from Danmarks Radio, Danish television, created an overwhelming tide of interest when DR broadcast an old film in 1972 that had been found on a dumping ground which showed the voting before the union between Schleswig Holstein and Denmark in 1929. In less than two weeks, 36 films and more than 7,000 photographic documents were put together, produced in all possible formats and on any physical medium.

In Germany, WDR – producer of the history and fiction series *Heimat (Heimat II* to come) depicting the daily life of a German family – began work on another programme in 1988 called *Das Ist Unsere Geschichte* (That Is Our Story) and asked the public for original material. Within days the producers were inundated with enthusiastic answers.

TV has the means and money to propagate this original material and new life can be injected into old film. In the UK, the British University Film Video Council draws together a group of 120 institutions that specialise in collecting this irreplaceable historical data.

In France, several local film archives are also developing to gather inédits. The Cinemathèque Regionale de Bretagne, for instance has a copy of the first colour film produced in 1937 in Britain. Part of its work – financed by local authorities – is to restore the productions it receives from individuals and adapt them to modern formats.

Next year the Belgian TV station RTBF will celebrate the tenth year of its specially dedicated programme called simply Inédits. First shown once a month late on Saturday evening, it now tends to be scheduled earlier in the evening and during the week. □

The limits of taste

A series of Italian television programmes stretches the fine dividing line between information and invasion, provoking high ratings and . . . high anxiety. Stephen Dembner reports from Rome.

'Telefono Giallo': risky and disturbing televison?

INVESTIGATIVE journalism has long been a part of Italian television. In the past the programmes have tended to be weak analyses, rarely touching the delicate points of pressing social issues.

But no more: not with the rash of programmes proporting to be "la television della verita" (truth television), or "televisione della realtà" (reality television). These programmes are shown on both state and private broadcasters and are in sharp contrast with the standard Italian entertainment. The programmes sometimes use techniques that even the police and the courts have shunned.

For example, the newest in the series of investigative programmes is from the state broadcaster RAI-2 *La Macchina Delia Verita* (The Truth Machine) which involves hooking up prominent figures in recent events to a lie detector machine, in spite of the fact that the use of such machines has been disallowed in Italian courts of law. Of course, the participants in the programme are volunteers (a convicted murderess agreed to take part , while Argentinian football star Diego Maradona refused to submit to the lie detector test regarding a paternity suit). The potential for excitement and of course, scandal – has sent ratings soaring.

The most spectacular of the investigative television episodes recorded this season was a Canale 5 programme *Speciale News* broadcast: a 15-minute film of a 26-year-old, Aids virus-carrying, drug addict from Milan injecting himself with heroin in a run-down apartment. Many Italians were scandalised; but more people approved of the programme than disapproved (see chart).

As well as the question of simple good taste, questions are also raised about these programmes' legal standing. The issue then becomes, 'just how far can television go in Italy before it crosses the line between 'information and instigation' and 'invasion'; and who will draw that line'? A look programme-by-programme, or episode-by-episode provides some insights.

By far, the biggest single contributor to the *verità* television pool has been RAI-3. First in line (because of its unprecedented average audience of more than 4 million viewers compared to more than 6 million for *Fantastico* is *Una Giornata in Pretura* (A Day In Court). For this show, the regional state broadcaster simply placed television cameras and microphones in the courtrooms of Italian regional centres.

Cases covered have ranged from mafia killings and prostitution rackets to unpaid alimony and theft of farm animals. Courtroom proceedings are public in Italy and the only permission needed is from the presiding magistrate in each case. Magistrates, in almost all cases, have granted permission, and there has been general agreement on the part of the judges that the programme is, if anything, a boon to Italian justice.

Despite the support from the bench, however, a number of witnesses have expressed objections to being filmed for fear of recriminations. In Italy the 'elimination' of witnesses is still a common event. The Judges have often accepted the request of witnesses (but not of suspects) to be filmed only from the rear, or with their faces obscured.

Some Italian attorneys have objected that a person may be convicted in front of four million spectators, only to be acquitted later on appeals in a courtroom with only 20 individuals present. Other lawyers will also be concerned at publicly losing a case. The second RAI-3 programme to come under fire recently (although it has also been on the air for more than a year) is *Telefono Giallo* (Yellow Telephone). In Italy, a "giallo" is a mystery story. The programme is a reconstruction of unresolved crimes, with the opportunity for spectators to call-in live with hypothesis as to possible solutions, or with new information, that might lead to a re-opening of the case, along the same lines as the UK's *Crimewatch*, and *Manhunt* in the US.

Telefono Giallo has dealt with cases of national and individual importance, representative of major social issues, such as sexual violence. In a few instances the programme has actually shed new light on a case. In the brutal rape and murder of a young girl, essential evidence was rediscovered as the show went out. The case is now in court.

The problems started for *Telephone Giallo* when the programmes decided to air an episode dedicated to the unresolved murder in 1985 of a young Neapolitan journalist who had been investigating organised crime. The original case ended with the acquittal of a suspect but an investigation concerning the conduct of the case is still being considered by

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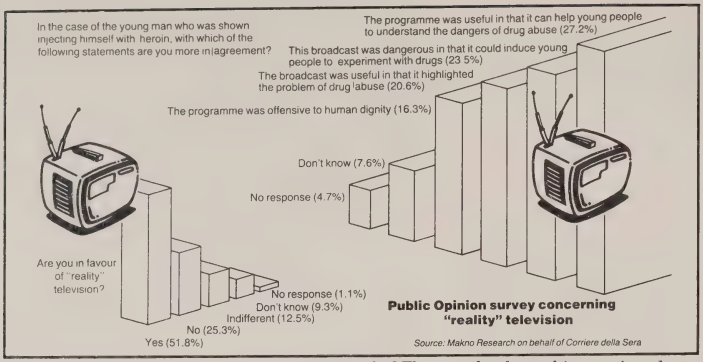

the High Court of Appeals. A court request resulted in the programme's dropping its investigation at short notice, "so as not to risk interfering with the judicial process."

Within what seemed like hours rival channel, Canale 5's, investigative journalist, Giuliane Ferrara hit back with: "To drop a television show on the request of a magistrate is stupid, but to allow oneself to be cancelled without protest is even worse, it is dishonourable."

When confronted with the Ferrara comment, *Telefono Giallo* responded, "Ferrara who? The one who shapes his news in order to sell commercial time for Berlusconi?"

Telefono Giallo's host, Corrado Augias has already agreed to prepare another series of programme episodes. "Certainly, this is a disturbing and risky from of televison, but one for which there is a clear need," said Augias.

JUST AS things seemed to have settled down (especially because *Telefono Giallo* is over for the season), another jolt of high tension current came across the airwaves, this time on RAI-2, with *La Maccina Della Verità*, the lie detector programme. The first episode of the show featured Terry Broome, convicted of killing her cocaine dealer-lover and registered an audience of 3.6 million.

Italian viewers seem to be generally in favour of 'kick in the head' television. A survey conducted by Makno, a Milan-based research firm on behalf of the Corriere della Sera newspaper found that an absolute majority of those questioned were in favour of "television verità', but very few gave its spectacular nature as the reason for their interest. Instead, most said this form of broadcasting served to inform viewers of situations which would otherwise go unnoticed. Strikingly, when specifically asked about the Canale 5 broadcast of gut-wrenching footage in which a young drug addict injected himself with heroin while urging viewers to "avoid becoming like me", nearly 49 per cent considered the broadcast valuable and justified.

The odds are that "truth television" in Italy will continue to move ahead, until the law rises up to halt it, or the audience slips away. Perhaps the next step will be convicted killers, rapists and extortionists who offer themselves to one network or another on exclusive contracts. □

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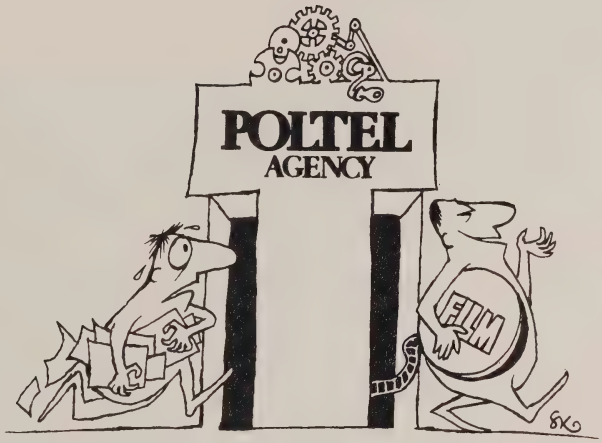

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Co-pro picture gets focused

Spain's membership of the European Common Market has launched it into the international co-production marketplace. Already organisations are responding. Jose Maria Villagrassa reports.

SPAIN is the next frontier of European co-productions. With imaginative input from the independent sector, plus a new, businesslike approach from industry representatives, Madrid will be seeing floods of co-production proposals hitting the doormat in the coming months. Some have already been completed, and participants speak enthusiastically about the experience.

Typical of this new development is the approach made by TACE, the Spanish Professional Cinema Workers Association, whose representatives arrived earlier this year at the American Film Market bearing tidings of a technical rennovation in the film and TV industry, brought about by Spain's membership of the European Community.

Furthermore, efforts are being made, says the TACE, to dispel the belief that making TV and movies in Spain is frustrating and difficult. Referring obliquely to "irregularities" committed in foreign productions filmed in Spain, the TACE has undertaken to guarantee total satisfaction on future foreign films and television productions if they are channelled through the organisation.

One company determined to be at the fore of the developments is Tesauro Television, part of a film production company founded in 1981.

"Our intention is to become an independent producer in the widest sense of the term." says company director Ramón Colóm a former head at TVE, Spain's state broadcaster.

Ramón Colóm had a difficult project in mind. Both TVE and the Spanish autonomous channels have always tended to commission productions to outside companies, paying all expenses and acquiring the rights themselves. Thus, practically all producers live and work at the expense of financing from TV channels, without anyone aiming for his own independent financing for new projects and grappling with the international market on his own.

Now one of the most prestigious and solicited professionals in Spain, Colóm has launched Tesauro on two fronts, making programmes for domestic use (documentaries, magazines) also being offered to satellite and cable stations and working on projects intended for the international market. At Monte Carlo, Tesauro presented recent productions such as *Montserral Caballé – Master Classes* (8 x 60′, the only TV lessons given by the well-known Spanish soprano), *A Good Take* (famous film directors commenting on their favourite takes, 13 x 5′) and *Mr Brrrmm*. At MIP-TV, it will be presenting the series *Great Expectations* (6 x 60′) based on the novel by Charles Dickens, a Primetime production for The Disney Channel in association with HTV and Tesauro TV, to which the Spanish company has the rights for Spain, Portugal and the Spanish-speaking countries. The deal on the £3.7 million (US$5 million) *Great Expectations* was in fact a pre-sale rather than a true co-production, though Primetime's managing director Deirdre Simms said she was "very pleased" with the company's involvement and would "definitely" consider working with Tesauro again.

'Great Expectations'.

On the Spanish market, Tesauro has produced various programmes for *Canal Sur* in Andalusia: the documentaries *Guadalquivir* and *Rutas Andaluzas* (Andalusian Routes), *Por Fin, Viernes* (Friday at Last: interviews and entertainment for Friday nights) and *Zap, Zap*.

In Colóm's opinion, "large-scale TV infrastructure is not appropriate for certain kinds of productions, as they can cost much more to produce in-house than they do outside. Many facets of in-house productions at Spanish TV channels are now often spread out amongst external companies." In circumstances such as these, Tesuaro does not want to become "a producer for home and international use. We have our own creative criteria and negotiate programme rights according to each particular case." □

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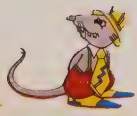

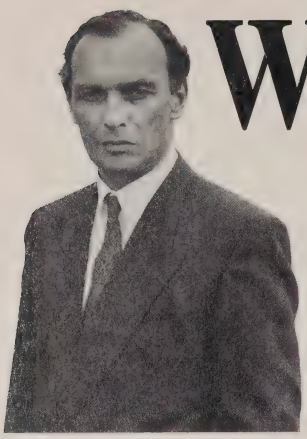

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Adding ads from west

Margie Lindsay looks at the opening of Bulgaria's airwaves – initially for commercials, but with programme potential.

A QUIET revolution is taking place in the Balkans. Bulgaria's own brand of *perestroika* has now made it possible for western advertisers to book commercial advertising time on Bulgarian television and radio.

This development is the result of the decentralisation of foreign trade which makes it possible for most Bulgarian enterprises to have direct contact with western companies. The problem for the west, however, is how to get their products known in Bulgaria.

Bulgarian Radio and Television, taking advantage of some of the independence given to enterprises under the reform – and mindful of emphasis now placed on self-financing and profit-making – has teamed up with Lewis Broadbent Advertising of London to form a co-operative venture, Euro-Bulgarian Marketing. The partnership is selling TV commercial spots on mid-morning, early evening and late evening breaks on Channel 1 of Bulgarian TV. A 30 second commercial during peak rate and sports programmes costs US$14,700 and the standard rate is US$9,800. Euro-Bulgarian Marketing is also offering information and promotional films of up to five minutes in length for transmission on Channel 2 during the *Economic Decisions* programme, which is watched by many enterprise managers.

Advertising is relatively new to Bulgarian viewers: the first commercials aired last year. These early advertising spots were mainly educational aimed at those people who are able to buy western products. So far, consumer advertising is limited and western companies can only advertise consumer items which are widely on sale in Bulgaria. One example of this type of advertising was an Italian jeans manufacturer, which began television advertising early this year.

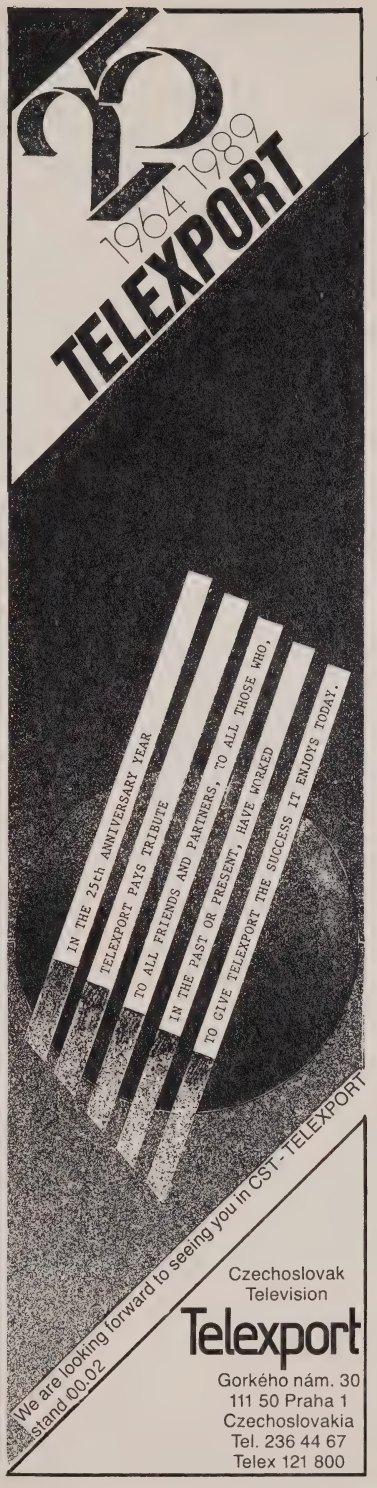
At the moment western advertisers are being offered advertising space during sports events – which are very popular on Bulgarian television – as well as the possibility of actually sponsoring these events. Bulgarian Television and Radio has also said that it is open to the idea of sponsorship for other programmes and would welcome western money in return for advertising time.

Aside from the push to obtain western advertising – and hard currency – Bulgarian television is also keen to help western companies to make commercials, documentaries or other films in Bulgaria, using Bulgarian technicians and facilities. Telerimpex, the trade organisation of Bulgarian Radio and Television believes that the national broadcaster has a lot to offer western producers. There are 30 or 40 folk-song and mixed choirs in the organisation as well as several symphony orchestras.

Until recently, the Bulgarian market was a difficult market for western business. Under the new programme of reforms, passed in late January, the country has embarked on a significant reform programme which should help open the country to western imports as well as encourage Bulgarian enterprises to sell more goods to the west. The independence and self-management given to enterprises under the reform means that Bulgarian companies will be actively looking for western partners and products. Telerimpex is no exception, and has already begun a series of promotions aimed at attracting western producers.

Although Bulgaria is only at the beginning of the reform process, the country could be an interesting market for western companies. The population is relatively young and receptive to new products from the west, although sales will be limited in such a small market where hard currency is in short supply. However, Bulgarian companies will be looking for western partners to help them increase exports and develop new products. At the same time, television advertising could be a way for western companies to find Bulgarian partners, as well as a new way of selling western products not just to consumers, but to industry.

So far television advertising has been limited, but Telerimpex hopes that it will catch on and that more western companies will take advantage of this new service. If the campaign to attract foreign advertising is successful, Euro-Bulgarian Marketing itself may turn into a joint venture company. □



Briefly . . . Super Channel

In the fifth in a series of handy round-ups of the European satellite channels, Susan Eardley takes a look at the re-birth of a television station.

SUPER CHANNEL, the once-beleaguered pan-European satellite channel, aims to break even by the end of this year and to be in profit by 1992.

This dramatic turnaround for a channel at one time believed to be on the verge of collapse, comes as a direct result of last year's intervention by the Italian Marcucci Group – owners of Beta TV and the youth channel Videomusic. Since the take-over in November last year, the new owners have rationalised, redirected and – in January this year – relaunched the channel.

Super Channel first emerged in 1986 when its shareholders (Richard Branson's Virgin Group and 14 UK ITV companies) bought the 24-hour pop video channel Music Box, complete with a cable network of some five million homes in Europe. Music Box also belongs to Virgin and now operates as a programme producer. The new channel was intended to be an English-language, pan-European general entertainment service modelled on British TV. Funding would be through advertising and programming would be targetted at different audiences at different times of the day.

But from the time of its launch in 1987 the channel was hit by financial problems. It was estimated that the service would need £40 million (US$68 million) to carry it through to break-even, at that time projected for 1991. In addition to this the shareholders had inherited heavy losses from Music Box. At the end of its first year of service the channel had reached only 60 per cent of its revenue target of £10 – £12 million (US$17 to US$20 million) and in May 1988 Super Channel's shareholdings were reorganised with several ITV companies pulling out altogether.

The five remaining shareholders, led by Virgin, set out to attract new investors. Home Box Office, United Cable, Turner International and Robert Maxwell were among the groups that showed interest in the channel. But it was Beta TV that finally acquired a majority stake of 53.42 per cent. Virgin maintained its 45.72 per cent and the ITV companies TSW, Channel and Ulster TV retained small interests.

Shortly after the takeover, Virgin's representatives withdrew from the board leaving Super Channel in the hands of company president Marialina Marcucci. As a principal shareholder however, Virgin still wields some control over the future direction of the service and although Richard Branson and Ms Marcucci are said to have disagreements, general manager Paul Kempton stresses that the new ownership operates with the full moral support of Virgin.

Immediately after her arrival at Super Channel, Marcucci brought in an outside firm of accountants to sort out the company's finances and set about developing a new strategy for the service. Marcucci believes strongly that a pan-European service will only survive if it does not compete head-on with the major national broadcasters.

Since its relaunch in January, the all-new Super Channel has moved away from its original programming policy to cater more for the European young adult market. It is also attempting to increase its appeal to viewers in Continental Europe with the introduction of multilingual programming.

Says Kempton: "We have a new product for a different market. We are aiming at the Euro-Yuppies in the 15-40 age group. The service has become less UK orientated and more European in content."

Super Channel is currently distributed via the Eutelsat F4 satellite and reaches some 15 million cabled homes in 15 European countries. It can also be received by privately-owned roof-top satellite dishes. The largest concentration of viewers is found in Belgium, the Netherlands, Luxembourg and the German-speaking countries where cable penetration is at its highest. This year, according to Kempton, Super Channel will be concentrating on increasing its take-up in northern and southern Europe. Marialina Marcucci expects the network to have increased to 18 million homes by the end of this year and believes that it is the station's new formula that will bring it off.

Super Channel has lost little time in bringing about its transformation and since January the station has been broadcasting a revised line-up of action dramas, daily live shows, pop programmes and upbeat news bulletins aimed at Europe's young adults. Although the emphasis is on youth, Super Channel is not setting out to become another music station. "15 to 40 year-olds don't just watch music programmes", says director of programming Michael Roles. "We are still a general entertainment channel."

Super Channel has recently acquired two documentary series from Worldwide Television News: *Roving Report*, a news feature programme; and *Earthfile* an environmental expose programme.

Most programmes aired on Super Channel are bought-in from outside producers and shown in regular slots within a weekly schedule. But now Super Channel has aspirations to become a producer. Says Roles: "A viable TV station needs to make programmes to establish an identity and that is our aim." The first move in this direction will be the expansion of the regular in-house show *Mix* which provides a daily diet of music, fashion and cultural features.

At the same time the station is keen to boost its European content and shows such as *Lookout Europe* produced in Amsterdam and *Hotline* produced in Italy by sister company Videomusic, go some way to creating a pan-European flavour.

Super Channel is taking steps to introduce more langauges into its service and last month began by launching a tri-lingual news service – in English, Dutch and German. News services for the original Super Channel were supplied by Independent Television News (ITN); since the Marcucci takeover the news productions and packaging has been handled by the UK company Diverse Productions.

General Manager Kempton says "of course ITN is highly regarded internationally, but Diverse provides us with a different kind of news service – possibly better suited to Super Channel's needs." It is certainly cheaper anyway.

The station is also establishing links with national broadcasters across Europe. "Super Channel needs to attract audiences and it will do that by producing special program-

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STAND 11-09

mes," says Roles. In the past the station has worked with various broadcasters to bring coverage of live sporting or music events to its viewers.

When Marialina Marcucci assumed responsibility for Super Channel she instigated measures to minimalise costs. While some people may have questioned the effect this may have on the programming carried by the channel, Paul Kempton takes trouble to point out: "You never make money by making swingeing cuts – you have to have a definite policy to bring in business."

So the new Super Channel is looking to better marketing strategies to meet its targets and is making sponsorship deals along the lines of its *Goodyear Weather Forecasts* (produced by the BBC and sponsored by Goodyear.)

Competition has never been greater in European television than in 1989 and Super Channel faces opposition from several other new media services. Kempton agrees that the withdrawal of Rupert Murdoch's Sky Television from Continental Europe and its move into the UK has created opportunities for Super Channel. But Robert Maxwell's MTV is establising a pan-European youth programming channel that will be competing for the same advertising contracts and viewers.

As Sky, MTV, Screensport and Lifestyle move into the direct-to-home TV market via Astra, and BSB prepares to enter the arena in the autumn, Super Channel will have to decide whether to renew its contract with Eutelsat or move onto the second Astra satellite, planned for the 90s. At the moment, Kempton explains, Super Channel is considering all the options and in his words "all bets are on". □

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General manager: Paul Kempton
Head of programming: Michael Roles
Super Channel Ltd
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The price of Pan-African TV

Morocco's second TV channel is aiming at being the continent's first pan-African channel: but are there enough viewers and can they afford it?

Paul Michaud reports.

ALTHOUGH it started broadcasting with little fanfare on March 4, Morocco's new TV channel, 2M International, is undoubtedly one of the most significant landmarks in the history of African communications . . . if it succeeds.

2M International is Africa's first completely private TV channel – until now, African TV has been exclusively public or para-public – but, undoubtedly more important in the long term, the continent's first truly pan-African TV network.

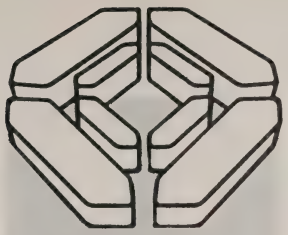
Although in its first phase 2M International is scheduled to reach only some 1.13 million homes in Casablanca, Meknes, Marrakech and Fes – which represents three-fifths of Morocco's population – in the future, the station's authorities plan to rent a satellite channel that will allow 2M International to reach the entire African continent, not to mention mainland Europe where some several million Moroccans live and work.

In the channel's present form it operates on a permanent basis, with 15 hours of programming (educational, spots, tele-films) being broadcast normally, the remaining nine hours being receivable only by those who have paid a subscription fee and acquired a decoder, manufactured by the French company, Thomson. The cost of receiving 2M is 180 dirhams (US$22.5) monthly – or about one quarter of the average Moroccan monthly wage. In addition, the subscriber must pay a deposit of US$750 for the use of the decoder.

Since it is a private venture, 2M International will have to exist on the basis of subsription fees and advertising, which will, respectively, account for 80 and 20 per cent of the station's revenues. Fifty-one per cent of the start-up cost of 600 million dirham (US$75 million) has been provided by *Omnium Nord-Africain* (ONA), a Moroccan company with close ties to Morocco's ruling monarch King Hassan II. The remainder has been put up by a consortium headed by the French network TF-1 (which will be providing at least 700 hours of programming per year) as well as the British press magnate Robert Maxwell, the Bouygues company (France's largest construction company and the controller of TF-1), and the Canadian cable operator, Videotron. Initial assistance has been provided by the French government, which has accorded the operation a credit of 150 million Francs (US$25 million) to provide equipment, and another 37 million francs (US$6 million) to cover the cost of training Moroccan personnel at France's Institute National De L'Audiovisuel.

2M International officials indicate that the break-even point for the channel will be reached when it is able to find 170,000 subscribers, quite a difficult undertaking in a country which possesses only 450,000 colour sets.

■ Readers requiring further information on 2M should contact Philippe Chauvert, Director of Communication Diversification at: Bouygues, 1 Avenue Eugene Freyssinet, 78061 Saint Quentin Yvelines Cedex, France. Tel: 30.60.23.11. Telex: BOUYG A 689060. Fax: 30.60.48.61. □



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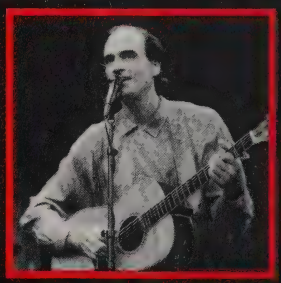

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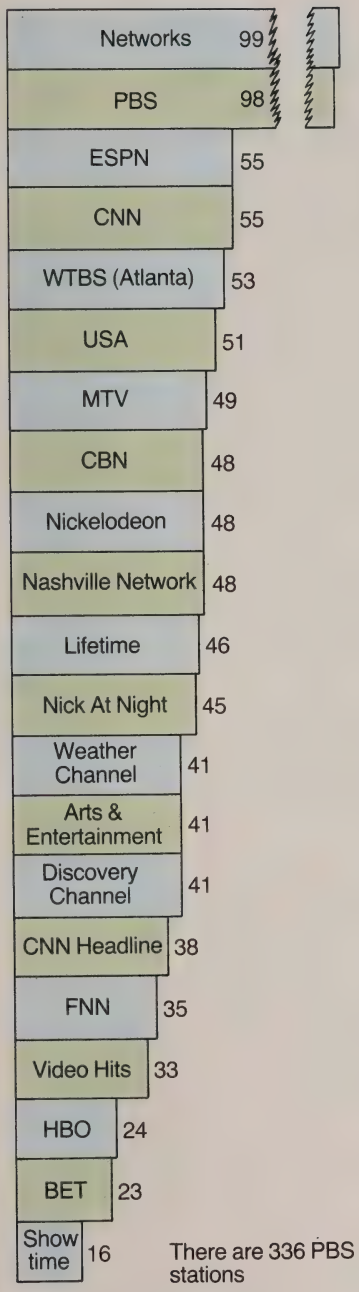


TV market share (%)

This chart is *not* a complete list of US TV channels.

PBS and the cable contest

The 'change or die' assessment of America's public TV, made by *TV World* last September, embraced a simple set of options. Arnold Friedman checks which one was chosen – and finds that PBS is here for a long time yet . . .

THE CHALLENGE facing America's public television is to remain distinctive. As Discovery Channel, Arts and Entertainment and the other cable channels start looking a lot like public television, the burden on the Public Broadcasting System is to change yet remain different.

For PBS, being the same means being different – and it is going to have to change in order to resemble its old self. The tone and content of the service is relatively stable. It has avoided the trend to popularise programming or to go low-brow. Some PBS stations have augmented what PBS provides (about two thirds of the schedule) with off-network re-runs and British comedies (Britcoms). Although these tend to increase audiences, they have no effect, or a negative effect, on fund-raising – which continues to be critical for a public television station in the US.

"We're very proud of our product. We think it's eminently viewable," says Peter Downey, the senior VP at PBS's programme support group. He adds candidly, "A lot more Americans would see it if they knew it was on!"

That's one change in the works. PBS has been promoting the concept of 'Same Night Carriage' for the past few months: it now has informal commitments from stations to schedule programmes "day and date" on the same night of the week, same week of the month – in other words, networking of sorts.

PBS is prepared to allocate substantial budgets for national advertising and promotion, when it becomes feasible. The service can also approach underwriters with an incentive for mounting their own ad campaigns, as Digital Equipment Corporation is doing with WQED/International for *The Infinite Voyage* series in global markets. (*TV World,* October 1988.)

Administrative machinery for co-ordinating programming and promotion is in place and PBS plans to begin with the fall schedule. From nothing to something has to be a plus.

This kind of co-operation and compromise in a nebulous network of 337 noncommercial stations, is indicative of the new commitment they have made – to survival. Says Downey, "Historically PBS has had very limited authority and has really been managing a process rather than being held accountable for results. Stations have come to appreciate the difference and now understand that they can no longer be expected to be asked about everything, to vote on everything, to have all kinds of elaborate committees and approvals and reports. That basically you have to hire someone and give him the damn money and let him *run* with it.

"That's what's going on now. (We're) moving towards that kind of structure. There's enough money in the system but the system often moves at a glacier-like pace. From the time something gets proposed to the time it gets acted upon could take months. Meanwhile the price goes up, the producer goes broke. It's the nature of this super-democratic process that you miss out on opportunities."

As an example of the super-democratic process in action, Downey cites a new PBS series called *Travels,* starting in the fall.

"When the show was first proposed, about two years ago, the producers budgeted the acquisition fee at around US$80,000 per programme. Not because of head-to-head competition with Discovery, necessarily. It's just that the nature of the marketplace perceives more buyers so the asking price goes up.

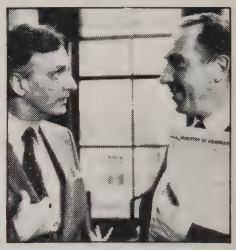
"One of the interesting effects of that is, believe it or not, that Public Television has more money to spend than *the sum* of what our competitors spend. Obviously, (Ted) Turner lays out a bundle for his *Specials-of-the-Month* on TNT. But you know, we do a ►

special-of-the-month every *night*, sometimes two. There's a greater intensity of production on Public Television than on TNT by a long shot. Turner is spending whatever he spends on one special a month. In that same month we'll have on four *American Playhouses*, four *Natures*, four *Novas*, four *Frontlines* and 22 *MacNeil/Lehrer News Hours*.

"That's another important distinction. We tend to produce from scratch the vast bulk of programmes we provide, compared to cable systems which by and large are relying entirely on acquisitions. Figuring out ways to produce and co-produce is something we've been doing for years; nobody can afford not to and we tie in with theatrical and foreign, and home video."

What has changed, however, is the *nature* of the co-productions and the release patterns. For example, *American Playhouse* is a private corporation owned by four public television stations. Its purpose is to produce about 18 dramas each year. PBS stations put in around 5.5 million dollars a year and the Corporation for Public Broadcasting 3.3 million. The totals are doubled by doing deals for theatrical release.

In the short term at any rate, PBS need not feel particularly threatened about audience size, which continues to get a steady quarter-hour average rating of about 2.5.



Competing with PBS are the Arts and Entertainment and Discovery Channels. L-R 'Melba' (PBS); Space exploration (Discovery) 'Yes, Minister' – a Britcom on A&E

"Cable and independents are rising rapidly and networks have been heading for the basement, but we've been very steady. We haven't lost and we haven't gained. The reach of the US television signal continues to be vastly greater than that of any cable service. We can get into virtually every household in America, whereas cable is restrained by its penetration, which is at best 54 per cent." (See chart on previous page).

PBS has all but given up on the concept of 24 hour service, which it still sees as a good strategic move. Many cable systems put a cable service on the PBS channel when it signs off. The way to hold a spot on a cable service is to be on the air 24 hours a day, Downey says, adding that the few PBS stations doing it find it more than pays for itself.

Over the past few years the trade press has declared open season on PBS. It is perceived to be down and out in America, even though it is still adequately funded and manages to maintain a loyal audience. Criticised for begging in the streets, it nevertheless finds there the support it needs. This is a measurable vote of confidence from the viewers it is mandated to serve. And while the PBS style may be changing, it is still recognisable as what it was always meant to be: something else. □

Charting Progress

Every year, **TV World** publishes an exclusive guide to average prices paid for programming around the world. In addition to this, the colourful wallchart also has up-to-date statistics on TV sets and VCR penetration worldwide, as well as easy-reference information on the transmission standards used in each country.

Your free copy of this map is included with this special MIP-TV issue of **TV World**. However, if you require additional copies, please send £5.00 ($10) per chart with the form below to TV WORLD, 100 AVENUE ROAD, LONDON NW3 3TP.

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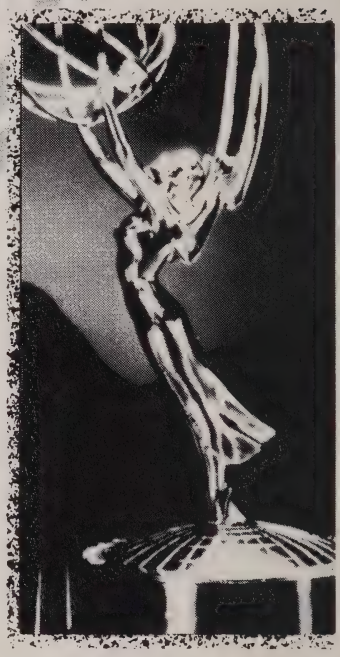

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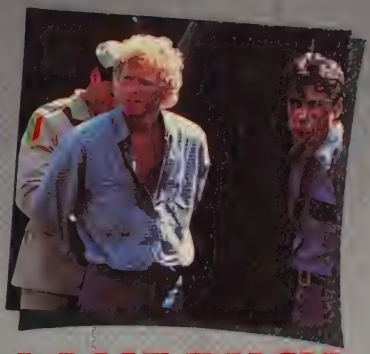

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Harare	C. Mushambadzi	(0) 79 2364
Hong Kong	P.A. Cullington	(5) 226022
Johannesburg	T.T. Jager	(11) 331 7315
Karachi	Z. Siddiqi	(21) 220941
Kuala Lumpur	S.A. Vanar	(3) 254 3833
Lagos	O. Adeyeri	234 (1) 802110-9
Melbourne	B.J. Weir	(3) 640 5555
Nairobi	R.D. Cahill	(2) 22862
Singapore	B.Y. Ng	(-) 225 0984
Sydney	M.J. Coleman	(2) 221 2244
Tokyo	T. Kuboi	(3) 403 2551/6

KPMG Peat Marwick McLintock

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Explore the eastern front

The mystery of China is slowly being revealed thanks to the efforts of various government bodies and film-makers, eager to co-produce with the west. Harriet Robbins reports.

IN CHARGE of China's film and TV industries is the **Film Bureau** of the **Ministry of Radio, Film and Television**. The bureau guides creation, production, planning and construction in the industry and is responsible for censorship and the approval of all TV programmes.

Subordinate organisations include the **China Film Distribution and Exhibition Corp;** The **China Film Export and Import Corp;** and the **China Film Co-production Corp.**

Together, the various bodies perform their various functions for mainland China and deal with the international arms of the film and TV industries.

China Film Co-production Corp deals with:

- Co-productions which are co-financed, with scriptwriters, directors, actors and other personnel pooling their efforts.
- Assistance in foreign productions; responsible for locations, equipment, personnel and transport.
- Exchanges: when both parties send their crews to shoot in their partner's country, and the partner is responsible for all costs incurred on location.

Foreign organisations or individuals wishing to undertake co-production projects with China must apply to the China Film Co-production Corporation, sending scripts, shooting plans and budgets. Content which favours mutual understanding and friendship is the only precondition the Corporation applies.

The Nan Hai (South Sea) Film Corporation – is a new entity formed to develop co-productions in China. It is the only non-governmental arm of the film-producing facility in the country which has the legal right to co-produce with overseas companies.

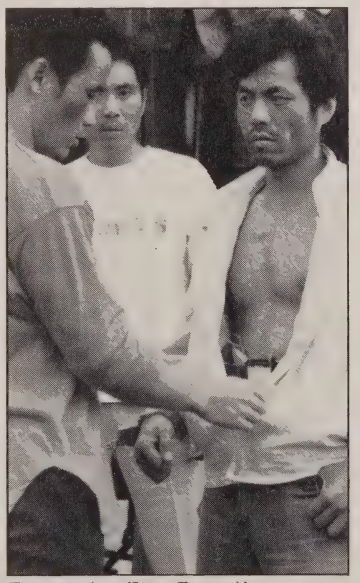
Nan Hai's predecessor was attached to the China News Service producing local films and TV. Bypassing the China Film Export and Import Corporation, Nan Hai has given the distribution and business rights to the Hua Wen Film Company in Hong Kong and Nan Hai Film (US) in San Francisco. These companies are responsible for foreign distribution and are available for information dealing with co-production as well as for television, features and video.

The China International Teleplay Corporation – currently reported to be co-producing with Lumina Productions of Los Angeles a movie and TV mini-series of China, *The First Emperor*. It has invested money, on loan from the Bank of China and will share in the profits of the international movie and TV distribution. The CITC has also formed agreements in Japan for a 4½-hour series made with NHK and a mini-series with Fuji TV.

The China Film Export and Import Corporation and its sister outfit **China Film Distribution and Exhibition** are the only state-run professional bodies carrying out film and TV exports and imports and domestic distribution. They also participate in international film and TV festivals and markets. The Corporation's aim is to "promote international cultural exchanges and a deepening friendly integration on a basis of equality and mutual benefit in accordance with the relevant laws." All charges incurred in importing and exporting films and TV are handled through the Bank of China, Beijing.

Addresses

- China Film Export and Import Corp
25 Xinwai St, Beijing, China.
Tel. 201 5533. Telex 22195 FILM CN. Fax 201 4752



'Desparation (Last Frenzy)'.

(Hong Kong)
Tel. 5-726650. Telex 71671. Fax 586 51449
(France)
18 Place De L'Iris, Courbevoie, Paris, France.
Tel. 47.78.84.15 Telex 615551 CHINA F Fax 47.74.94.80
(United States)
2500 Wilshire Boulevard, Suite 1028, Los Angeles, CA 90057, USA
Tel. (213) 380 7520/1 Telex 261822 CFIE UR. Fax (213) 487 2089
Business Manager: Huilai Ping

- China Film Co-production Corp
Rendinghu Beixiang
Huangsi Street, Beijing, China
Tel. 201 0156 and 201 0835 Telex 210226 FDCM CN. Fax 201 0146
Director: Li Zhi Min

- Nan Hai (US)
644 Broadway. Suite 403, San Francisco, CA 94113, USA
Tel. (415) 398 6671 Fax (415) 433 4016

- China International TV Corporation (CCTV)
2 Fuxingmenwai St., Beijing, China
Tel. 862 502 Telex 22235 CCTV CN
Manager, Co-production Department: Pan Gui Song

Checklist

China Central Television (CCTV) operates four national channels, transmitting in PAL.
There are 361 state-run TV stations throughout China, and 2,000 satellite ground stations.
CCTV runs more than 20 minutes of advertising per day made up of local ads as well as foreign advertising from Japan, the US and a few European countries.
There are about 116 million TV sets – one for every ten of China's 1.2 billion people.
Up to 600,000 people watch TV every day.

MIP-TV '89

TV World's guide to the companies and their programmes.

ABA Production & Communication,
43 Ben Yehuda St, Tel Aviv 63341, Israel.
Telephone No. 3-228251, 3-246910. Telex:361649 KRNE T IL Att: ABF
Stand No: 21.12 23.11
Contact at MIP-TV: Ms Alona Abt – General Manager.
Documentaries/Feature Films/TV Movies/Educational

ABC Distribution Company,
825 7th Avenue, New York, NY 10019, USA.
Telephone No. (212) 887 1725
Telex:234337.
Stand No: 02.20.
Contact at MIP-TV: Herbert A Granath, President John T Healy, President Archie Purvis, Senior Vice President.
Documentaries/Drama.

ARP Films, Inc.
342 Madison Avenue, Suite 714, New York, NY. 10173, USA,
Telephone No. (212) 867-1700.
Stand N: 23.02
Contact at MIP-TV: Mr Claude S Hill, President.
Animation/Children/Educational/Light Entertainment.

Alberta Motion Picture Development Corporation,
Suite 690, 10020 101A Avenue, Edmonton Alberta, Canada T5J 3G.
Telephone No. (403) 424 8855
Fax 424 7669.
Contact at MIP-TV: Lorne W Macpherson, President.
Arts/Children/Comedy/Documentaries/Drama/Feature Films/TV Movies/Educational/Wildlife.
AMPDC offers financing programs, from initial development through to marketing/distribution to assist the development of the motion picture industry in Alberta.

Alliance Entertainment Corp,
920 Yonge St, Suite 400, Toronto, Ontario M4W 3C7.
Telephone No:(416) 967 1174
Fax: (416) 960 0971.
Stand No: H4 17 Hotel: Carlton.
Contact at MIP-TV: Robert Lantos, Denis Heroux, Susan Cavan.
Feature Films.

Antelope International,
3 Fitzroy Square, London W1P 5AH.
Telephone No: 387 4454. Telex: 266205.
Stand No: Stand 0110/Loews Hotel, Lanapoule.
Contact at MIP-TV: Clive Syddall, Mick Csaky, Innes Lloyd.
Arts/Documentaries/Drama/Feature Films/TV Movies.
Producers of Quality drama and documentary series including: Terror 3x1hrs on international Terrorism; *Great Women Explorers* 6x1hrs retracing the most exciting journeys of six intrepid Victorian women in search of personal fulfilment. *The Russian Album* 4x1hrs mini series to be filmed in Russia based on the book by Michael Ignatieff and *True Blue* – The Oxford Boat Race Mutiny based on the book by Daniel Topolski and Patrick Robinson. Plus other international documentary and drama series in development.

The Arts Channel,
PO Box 7, Ebbw Vale, Gwent NP3 5YP.
Telephone No: (0495) 306995.
Contact at MIP-TV: Marian Lewis – Marketing Executive.
Arts/Documentaries/Drama/Music.

Atlantis Releasing,
Cinevillage, 65 Heward Avenue, Toronto, Canada M4M 2T5.
Telephone No: (416) 462 0016
Telex: 06-218923.
Stand No: 09.17. Hotel: Croisette Maubourg.
Animation/Children/Documentaries/Drama/TV Movies/Music.

Audio Plus Video International,
240 Pegasus Avenue, Northvale, New Jersey 07647.
Telephone No: 201-767 3800.
Telex: 130582.
Stand No/Hotel: Loews' Lanapole.
Contact at MIP-TV: Kathryn A DeMerit.
Service Company.

Australian Film Commission,
8 West Street, North Sydney NSW 2060, Australia.
Telephone No: 612 925 7333.
Telex: AA25157 FICOMK.
Stand No/Hotel: 04 24/06 23 Palais des Festivals.
Contact at MIP-TV: Sue Murray/Gary Hamilton.
Animation/Arts/Children/Comedy/Documentaries/Drama/Feature Films/TV Movies/Educational/Light Entertainment/Music/Sport/Wildlife.

BBC Enterprises,
Woodlands, 80 Wood Lane, London W12 0TT.
Telephone No: 01-576 2610. Fax: 01-749 8732.
Stand No: 17.04/19.01.
Contact at MIP-TV: James Arnold-Baker, Chief Executive Keith Owen, Director of Programme Sales.
Arts/Children/Documentaries/Drama/Light Entertainment/Music/Wildlife.

Bavaria Film

Bavaria Film GmbH,
Bavariafilmplatz 7, D-8022 Geiselgasteig/Munich, West Germany.
Telephone No: 089-64992681.
Telex: 5218771 bavfd.
Stand No: 19.02/21.01/Hotel Gray D'Albion.
Contact at MIP-TV: Ms Rosemarie Dermühl (Head World Sales TV).
Animation/Arts/Children/Comedy/Documentaries/Drama/Feature Films/TV Movies/Light Entertainment/Music/Wildlife.
Death to the Dragon: Parable unmasking the evils of Stalinism, Tiger, Lion, Panther: Entertaining play on love, jealousy and misunderstandings.

Betafilm GmbH & Co,
Vertriebsgesellschaft, Betastrasse 1, D-8043 Unterföhring, Munchen.
Telephone No: 089 950880 Telex: 52322260.
Stand No: 11.10/13.09.
Contact at MIP-TV: Jan Mojto, General Manager, Paul de Rooy, Head International Sales.

Beyond International Group
53-55 Brisbane Street, Surry Hills, NSW 2010, Australia.
Telephone No: 61-2-281 1266.
Telex: 177130 GASMAN.
Stand No/Hotel: H4.07/Montfleury.
Contact at MIP-TV: Mikael Borglund.
Animation/Children/Documentaries/Drama/Feature Films/TV Movies/Educational/Light Entertainment/Wildlife.

Border Television,
C/O Tyne Tees Enterprises, 15 Bloomsbury Square, London WC1A 2LJ.
Telephone No: 01 405 8474.
Telex: 266316.
Stand No/Hotel: 02.23/Hotel De Provence.
Contact at MIP-TV: Ann Gillham – International Sales Manager.
Arts/Children/Documentaries/Drama/Feature Films/TV Movies/Light Entertainment/Music.

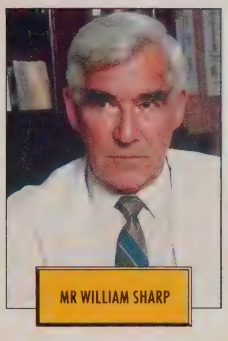
British and Commonwealth Merchant Bank PLC
66 Cannon Street, London EC4N 6AE
Telephone No: 01-248 0900. Fax: 01 248 0906.
Contactable at Hotel Mas Candille, Mougins.
Contact at MIP-TV: Adrian Scrope – Jorge Gallegos.
Media Finance.

BROADCAST

Broadcast,
100 Avenue Road, London NW3 3TP.
Telephone No: 01-935 6611.
Telex: 299973 ITP LNG
Stand No: 06.13
Contact at MIP-TV: Martin Jackson, Eileen Dignan, John Wooding.

CNN INTERNATIONAL

CNN International Sales Ltd,
25-28 Old Burlington Street, London W1X 1LB
Telephone No: 01-434 9323.
Telex: 269169. Fax: 01-734 6141.
Stand No: 12.06.
Contact at MIP-TV: Mr Trevor Jones, Sales Manager, Broadcast



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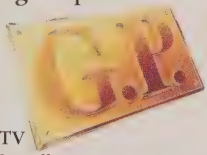

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INTERNATIONAL

Thames Television International
149 Tottenham Court Road
London W1P 9LL England
Telephone 01-387 9494
Telex 25286

Sales. Ms Beverly Nielsen, Asst Sales Manager, Broadcast Sales.
CNN is the world's first and only international, 24-hour news network. Transmitted live via satellite to nearly 75 countries and five continents.

CS Associates,
211 Summit Avenue, Mill Valley, California 94941.
Telephone No: 415 383 6060.
Telex: 951506.
Stand No: 14.27.
Contact at MIP-TV: Charles Schuerhoff.
Children/Drama/Music.

CTVC,
Hillside Studios, Merry Hill Road, Bushey, Watford, Herts WD2 1DR.
Telephone No: 01-950 4426. Fax: 01 950 1437.
Stand No: 07.30. Hotel St Yves.
Contact at MIP-TV: Peter Leeming.
Animation/Arts/Children/Documentaries/Drama/Educational/Sport/Wildlife.
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Canamedia Productions Ltd,
125 Dupont Street, 2nd Floor, Toronto, Ontario M5R 1V4.
Telephone No: (416) 324 9190.
Fax: (416) 972 6261.
Hotel: Mondial.
Contact at MIP-TV: Les Harris – President Andrew Johnson – Vice President, Operations.

Centre De L'Audiovisuel A Bruxelles,
18 rue Joseph II, 1040 Brussels, Belgium.
Telephone No: 02/218 40 80.
Telefax: 02/217 91.97.
Stand Wallonie Bruxelles Images.
Contact at MIP-TV: Rita Boey/ Kathleen de Béthune.
Documentaries

Channel 4 International,
60 Charlotte Street, London W1P 2AX
Telephone No: 01-631 4444.
Telex: 892355.
Stand No: 03.34/05.33. Tel: 8311/ 8312.
Contact at MIP-TV: Jane Small/ Frances Berwick.
Animation/Arts/Children/Comedy/Documentaries/Drama/Feature Films/TV Movies/Educational/Light Entertainment/Music/Sport/Wildlife.
The Real Eddy English (4x52') Drama Series/Painted Tales (10x15') Animation Series/ Sumo (8x40', 15x26') Sport/ Nuclear Power in Action (1x80') Documentary/Because We Must (1x52') Dance/Spain – In the Shadow of The Sun (4x52') Documentary Series/The Encircled Sea (10x26') Documentary Series.

Chatsworth Television,
97-99 Dean Street, London W1V 5RA.
Telephone No: 01-734 4302
Telex: 28604.
Stand No: 05.32.
Contact at MIP-TV: Halina Stratton.
Animation/Arts/Documentaries/Drama/Educational/Light Entertainment.

Children's Television Workshop,
One Lincoln Plaza, New York, NY 10023.
Telephone No: (212) 595-3456
Telex: 236168 CTW UR.
Stand No: 07.13.
Contact at MIP-TV: Adrianne Benton.
Children/Educational.

Cimadis International Inc,
825 Sherbrooke Street East, Montreal (Quebec) Canada H2L 1K6.
Telephone No: (514) 521-2680.
Telex: 055-61586.
At MIP-TV: Stand 08 32/10.31. Hotel Cristal: 93 39 45 45
Contact at MIP-TV: Mr Bernard Dagenais, President, Ms Di-Ann Laurier, Sales Manager, Ms Marielle Gaudreault, Sales Assistant.
Animation/Children/Comedy/Documentaries/Drama/Feature Films/TV Movies/Educational/Light Entertainment/Sport.

Cinexport,
78 Avenue des Champs Elysees, 75008 Paris.
Telephone No: (1) 45 62 49 45
Telex: 644628F.
Unifrance Stand number 22.01.
Contact at MIP-TV: Anne Marie Rombourg-Caraco.
Comedy/Documentaries/Drama/Feature Films/TV Movies.

Cinevista International,
2 College St, Suite 108, Toronto, Ontario M5G 1K3.
Telephone No: (416) 927 1724.
Telex: 06-986786.
Stand No: 13.20/15.19.
Contact at MIP-TV: Michael Murphy-President David Seeler – Vice President.
Children/Documentaries/Drama/Music/Sport/Series.

Joel Cohen Productions ? Distribution Inc,
11500 Olympic BL – Suite 418, Los Angeles, CA 90064 USA.
Telephone No: 213-473 7444.
Telex: 183375 (JCP-DIST)
Stand No: 20.16 Majestic Hotel.
Contact at MIP-TV: Joel Cohen Pres. – Michael Cohen VP worldwide Sales.
Documentaries/Feature Films/TvV Movies/Educational/Light Entertainment/Music/Sport/Wildlife.

William F Cooke Television Programs,
890 Yonge Street, Suite 800, Toronto, Ontario, Canada M4W 3P4.
Telephone No: (416) 967-6141.
Fax: (416) 967-5133.
Comedy/Light Entertainment/ Music.

Coral Pictures Corporation,
6850 Coral Way, Miami FL 33155, USA.
Telephone No: (305) 661 8922.
Telex: 441132.
Contact at MIP-TV: Marcel Granier, Luis Guillermo Gonzales.
Animation/Children/Documentaries/TV Movies/Light Entertainment.

Cori Film Distributors Ltd,
19 Albemarle St, Mayfair, London W1
Telephone No: 01-493 7920.
Telex: 299968.
Stand No: 11.19.
Contact at MIP-TV: Marie Hoy – Managing Director Jeff Sanfilippo – Vice President, Intl Sales.
Comedy/Documentaries/Drama/Features Films/TV Movies.

Croce del Sud Cinematografica srl,
Via Cesare Beccaria 94, 00196 Roma – Italy.
Telephone No: 39-6-3611350/ 3611053. Telex: 621074 Cecrom.
Stand No: G.3.12. 3rd floor.
Contact at MIP-TV: Ms Francesca Santini.
Animation/Children/Documentaries/Feature Films/TV Movies/Educational/Sport.

Czechoslovak Filmexport,
Václavské nám 28, 111 45 Prague 1, Czechoslovakia.
Telephone No: 236 53 85-9.
Telex: 122 259.
Stand No/Hotel: 0002/Rue Général Férrié 7.9.
Contact at MIP-TV: Mrs Jitka Jeřábková – Vice-Director Ms Marta Körnerová – Sales Executive Ms Bohuslava Šindelářová – Sales Executive, Ms Hana Váchalová Sales Executive.
Animation/Children/Documentaries/Drama/Feature Films/TV Movies.

Czechoslovak Television-Telexport,
Gorkého námestí 29-30, 111 50 Praha 1, Czechoslovakia.
Telephone No: 2136. Telex: 121800 tvpg c
Stand No: 00.02
Contact at MIP-TV: Mr Jaroslay Bažant, Managing Director.
Animation/Arts/Children/Comedy/Documentaries/Drama/Feature Films/TV Movies/Educational/Light Entertainment/Music/Sport/Wildlife.

De Levita Productions BV,
Prinsengracht 856, 1017 JN Amsterdam (NL).
Telephone No: 20 2455 80. Telex: 13415 mmcnl.
Stand No/Hotel: 16.18. 18.15/ Majestic.
Contact at MIP-TV: G5 de Gevita/ E Van Der Veer.
Animation/Children/Documentaries.

The Dolmatch Group Ltd,
19796 Glen Brae Drive, Saratoga, CA 95070, United States.
Telephone No: 408/867-0860.
Telex: 981170 Dmatch. Fax: 408/741-1368.
Stand No: 09.20 Gray D'Albion.
Contact at MIP-TV: Murray or Sandi Dolmatch.
Animation/Children/Documentaries/Feature Films/TV Movies/Educational/Wildlife.

Double Helix Films,
275 Seventh Ave, Suite 2003, New York NY 10001, USA.
Telephone No:(212) 727-2000.
Telex: 981275 DHE NYC.
Stand No: 03113-03117.
Contact at MIP-TV: Stan Wakefield, President.
Feature Films/TV Movies.

Economic Sector, Egyptian Radio and TV Union,
PO Box 2233, Cairo, Egypt.
Telephone No: 759313. Telex: 94119 Tecom.
Stand No: 0609.
Contact at MIP-TV: Mrs Zeinbab Ezzat G M of Promotion and Sales.
Arts/Children/Comedy/Documentaries/Drama/Feature Films/TV Movies/Light Entertainment/Music/Sport.

Evreka Productions,
9 Boulevard Malesherbes, 75008 Paris, France.
Telephone No:(33-1) 47 429800.
Telex: 640 871 F.
Stand No: 10-24. Hotel Majestic.
Contact at MIP-TV: Joel Nuifer, President.
Children/Comedy/Drama/Feature Films/TV Movies/Music.

F Productions,
41 Rue D'Alleray, 75015, Paris, France.
Telephone No: 48-42-23-22.
Telex: 203309.
Stand No: 18.20/20.17.
Contact at MIP-TV: Francesca Dandolo.
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France Media International,
78 Avenue Raymond Poincare, 75116 Paris, France.

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Dominique DAUSSAINT - Administrateur/Gérant
rue du Trône, 226 - Bte 12
1050 BRUXELLES
Téléphone: 32/2/ 640 50 34

ARTNEWS AGENCY
Marco ZERLA - Gérant
rue Hydraulique, 18
1040 BRUXELLES
Téléphone: 32/2/ 218 80 38

BRUSSELE AVE
Jochan D. GIRSCH - Directeur
Rue Meyerbeer, 2
1180 BRUXELLES
Téléphone: 345 60 04 - Fax: 347 44 86

CELLULOID DREAMS
Hengameh PANAHI - Manager/Director
Rue de Stassart, 60
1050 BRUXELLES
Téléphone: 32/2/513 84 98
Fax: 32/2/734 88 16

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Télex: 63 481 RADFRA B

CINEMA DIRECT
Etienne VERHAEGEN - Producteur
Mereldreef, 65
2860 KEERBERGEN
Téléphone: 32/15/23 37 10

COBRA FILMS
Daniel DE VALCK
41, Venelle Bleue
1150 BRUXELLES
Téléphone: 32/2/762 00 49

DELDIFFUSION
Patrick de LONGREE - Administrateur/Délégué
Avenue Général Eisenhower, 153
1030 BRUXELLES
Téléphone: 32/2 241 81 45

EUROPEAN TELEVISION CONSULTANTS
Henri BENKOSKI - General Manager
Rue de Verrewinkel, 93
1180 BRUXELLES
Téléphone: 32/2 375 44 89
Fax: 32/2/375 32 34

F3 PRODUCTIONS - Godefroid COURTMANS
Rue de l'Escaut, 69
1210 Bruxelles
Téléphone: 32/2/426 92 61

FILM SAFARI LTD
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Domaine des Hottay
4898 SOURBRODT
Téléphone: 32/80/44 68 02
Télex: 41767

KLUGER MUSIC S.A.
Roland KLUGER - Président/Directeur Général
Rue Fernand Neuray, 8
1060 BRUXELLES
Téléphone: 32/2/344 48 40
Fax: 32/2/347 51 64

LEMAIRE, André
Producteur
Rue de Rossignols, 7
6110 MONTIGNY
Téléphone: 32/71/51 60 76

LITTLE BIG ONE - DREAM FACTORY
Jean-Pierre DAUZUN - Administrateur Délégué
Rue du Marteau, 81
1040 BRUXELLES
Téléphone: 32/2/230 74 36
Fax: 32/2/230 80 50

MEDIA VIDEO
Christian MESNIL - Gérant
Rue Faider, 70
1050 BRUXELLES
Téléphone: 32/2/647 60 29

OLIVIER FILMS
Monique OLIVIER-LICHT - Productrice
Rue Joseph Stallaert, 27
1060 BRUXELLES
Téléphone: 32/2 344 00 94

PANAVOX
Jean-Mare HOUDMONT - Producteur
Chaussée de Wavre, 466
5000 NAMUR
Téléphone: 32/81/73 24 20

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Claude HAIM - Directeur de Production
Rue Van Aa, 89
1050 BRUXELLES
Téléphone: 32/2/640 77 31

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Jean-Pierre BERCKMANS - Administrateur-Délégué
Square Coghen, 27
1180 BRUXELLES
Téléphone: 32/2/345 10 02

OWAZI OWAZI FILMS
Emmanuel POUTTE
Avenue Chazal, 71
1030 Bruxelles
Téléphone: 735 30 51

SAGA FILMS
Hubert TOINT - Producteur
Rue de la Natation, 25
1050 BRUXELLES
Téléphone: 32/2/648 48 73

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J.P. GODEFROID - Administrateur-Délégué
Avenue Bel Horizon, 58
1341 CEROUX MOUSTY
Téléphone: 32/10 61 51 46
Télex: 59403 SYNOP B

WAINBERG PRODUCTIONS
Marc-Henry WAJNBERG - Producteur-Réalisateur
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1040 BRUXELLES
Téléphone: 32/2/218 81 38
Télex: 61344 conta-b (ext.010)

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Rue Renory, 70
4900 ANGLEUR
Téléphone: 32/41/42 77 30

ZENAB PRODUCTION-CONSULTING
Nicole LA BOUVERIE Managing Director
Avenue Beau Séjour, 46
1180 BRUXELLES
Téléphone: 32/2/374 59 11
Fax: 32/2/375 52 58

ZENO FILMS SPRL
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Telephone: Brussels (2) 518 1460. Telex: 64917 Relint B. Fax: (2) 512 8657.

Telephone No: 45 0155 90. Telex: 614186.
Stand No: 14.02.
Contact at MIP-TV: Gerard Pruvost, President Director General, Marie-France Picart, Commercial Director.
Documentaries.

Frank Fehmers Productions,
512 Singel, 1017 AX Amsterdam.
Telephone No: 020-238766.
Telex: 11802.
Hotel Sofitel Hotel.
Contact at MIP-TV: Fox Lorber USA.
Animation/Children.

Filmoption Internationale Inc,
4060 West, Ste-Catherine, Suite 315, Montreal, Quebec, Canada H3Z 2Z3.
Telephone No((514) 931-6180.
Telex: 055-60680 Filmoption MTL
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432 Park Avenue South, Suite 705, New York NY 10016.
Telephone No: 212 686 6777.
Telex: 425730.
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Contact at MIP-TV: Richard Lorber – President, Olivia King Canter – Vice President Intl Distribution.
Animation/Arts/Children/Comedy/Documentaries/Drama/Feature Films/TV Movies/Educational/Light Entertainment/Music/Sport/Wildlife.

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Telephone No: (213) 466-2266.
Telex: 3781675 FDC.
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Contact at MIP-TV: Larry Friedricks.
Feature Films/TV Movies/Light Entertainment.

Genesis International,
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Telephone No: 818/706-6341.
Fax: 818/707-0785.
Stand No: 03.07.
Contact at MIP-TV: Wayne Lepoff/Leslie Gershman.
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Telex: 296082 Globom G.
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Paris: 18 Rue Volney, 75002, Paris, France.
Tel: (33 1) 42.61.79.10. Telex: 213008. Fax: (33 1) 41.61.94.11.
New York: 400 Madison Avenue, Suite 1511, New York NY 10017 USA.
Tel: (212) 753 3030. Telex: 62454 UW. Fax: (212) 753 2283.
Los Angeles: Granada Productions, 2121 Avenue of the Stars, 22nd floor, Los Angeles CA 90087.
Tel: (213) 282 8928. Telex: 2501329 Burginlsa. Fax: (213) 282 8900.
Stand No: MIP 20.02.
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Telex: 8955914 Kermit G.
Stant No 02.11.
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Telephone No: 116-650. Telex: 225768.
Stand No: 14.23.
Contact at MIP-TV: Ms Judit Sugar Vice President.
Animation/Children/Comedy/Documentaries/Drama/Feature Films/TV Movies.

IFD Films and Arts Limited,
Suite 1208, 12th Floor, Garley Building, 233-239 Nathan Road, Kowloon, Hong Kong.
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Stand No: 19.10.
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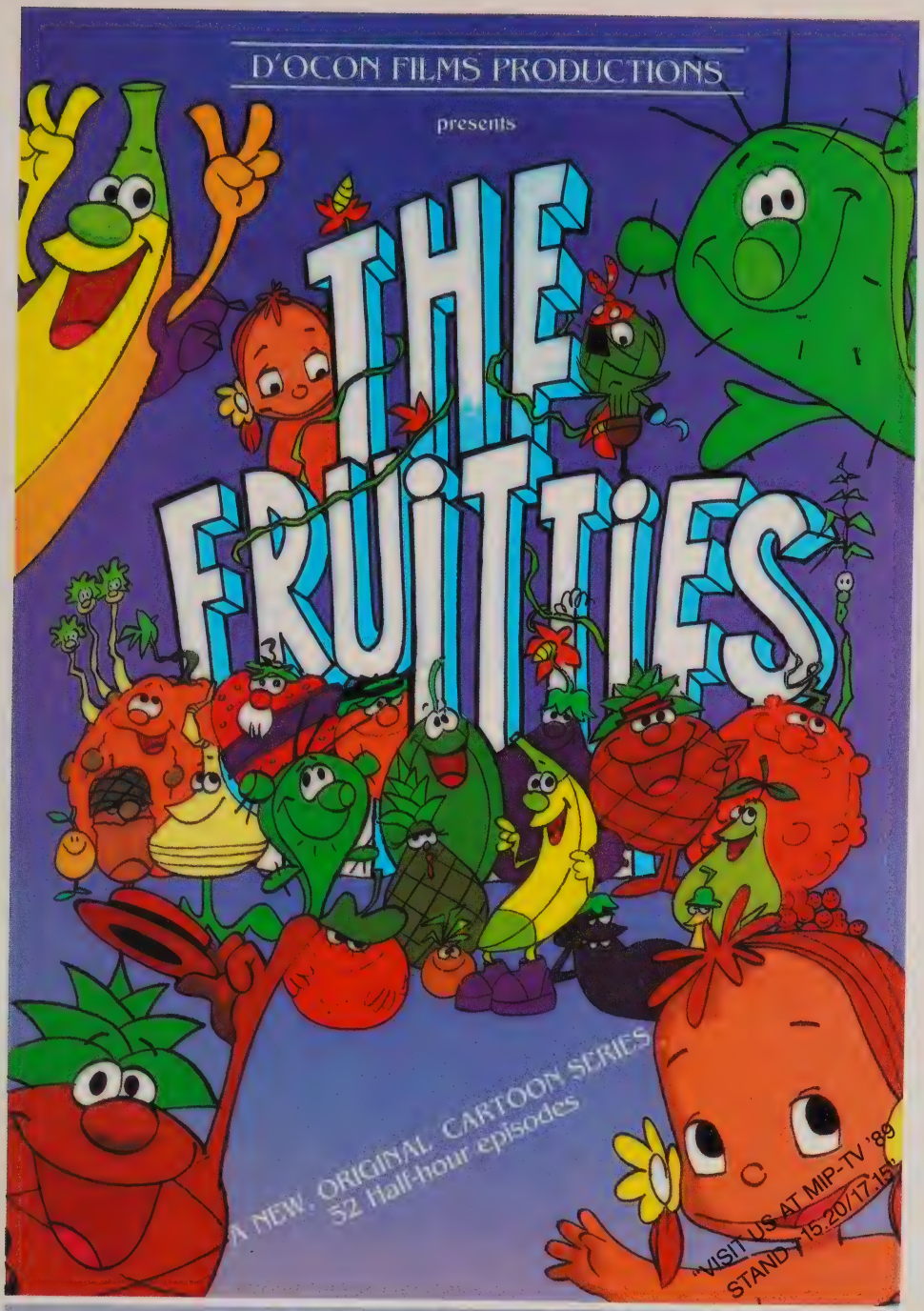

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Contact at MIP-TV: Mr Christian Lehmann, managing director.
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Contact at MIP-TV: : Earl Jones, Chairman + Chief Executive Officer. Henry Goldberg – General Counsel.
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Contact at MIP-TV: : Derek McGillivray, President.
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Contact at MIP-TV: Michael Ryan – Hotel Majestic & Marjie Woods Hotel Splendid.
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Animation/Children.

LBS International,
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Telex: 423336.
Contact at MIP-TV: Henry Sigel, President & Chairman Paul Sigel, President LBS Entertainment.
TV Movies.

London Film Productions Ltd,
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Telex: 896805.
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Contact at MIP-TV: Mark Shelmerdine – Chairman. Rosie Bunting – Managing Director. Sheila Berry – Distribution Manager.
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Telex: 915444 COI LDN G
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Contact at MIP-TV: Sally Barrett.
Documentaries/Educational.

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Telex: 67-7053 Universal City.
Stand No/Hotel: : 11.02/13.01. Hotel Majestic.
Contact at MIP-TV: Mr Colin P Davis, President.
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Telex: 188198.
Stand No: 08.10.
Contact at MIP-TV: Maura Hoy, Director of International Sales.
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Stand No/Hotel: 19.14. Hotel Martinez.
Contact at MIP-TV: : Scott A Hanock/VP Sales.
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Multimedia Entertainment, Inc.
75 Rockefeller Plaza, 22nd Floor, New York, NY 10019. USA.
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Telex: 300 8524 MCI UW.
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Contact at MIP-TV: Mike perez.
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NBD Pictures,
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Telex: 8953227.
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Telephone No: 070 564204/5.
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Contact at MIP-TV: Helen Asquith, Hazel Wright, Paul Hembury.
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Contact at MIP-TV Ian Jessel, Massimo Graziosi, Barbara Kedzierski.
Comedy/Drama.

New World International,
130 East 59th Street, 10th Floor, New York, NY 10022.
Telephone No: 212 755 8600.
Telex: 428443.
Stand No: H4.04.
Contact at MIP-TV: William Shields, James McNamara, Jerry Zanitsch.
Animation/Feature Films/TV Movies/Series.

New Zealand Film Commission,
PO Box 11-546, Wellington, New Zealand.
Telephone No: 644 859 754.
Telex: NZ 30386.
Stand No: 02-24.
Contact at MIP-TV: Rlys Dyson.
Arts/Documentaries/Drama/Feature Films/TV Movies/Educational.

New Zealand National Film Unit,
PO Box 46 002 Fairway Drive, Lower Hutt, New Zealand.
Telephone No: (4) 672 059. Telex: NX 3491.
Stand No: 04.23.
Contact at MIP-TV: Ms Bronwen Stewart.
Animation/Documentaries/Drama/Educational/Wildlife.

Nomad Films International Pty Ltd,
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Telephone No: 61-9-3284922.
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Documentaries/Feature Films/TV Movies, Series.

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57 rue de l'Université, 75007, Paris.
Telephone No: (1) 45 49 15 40.
Telex: 204 848.
Stand No: 08 02/10 01.
Contact at MIP-TV: Lise Lemeunier.
Animation/Comedy/Drama/Feature Films/TV Movies.

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Telephone No: (416) 595 6300.
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Stand No: 11.09.
Contact at MIP-TV: Ms Isme Bennie.
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35 Rue Marbeuf, 75008 Paris, France.
Fax: 422 58423. Telex: 643510.
Stand No: 10.22.
Contact at MIP-TV: Albert Barille – President, Frank Barille – Sales Manager.

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Telephone No: 01-935 9000.
Telex: 22872. Fax: 01-487 3975.
Stand No: 23.02.
Contact at MIP-TV: Richard Price, Simon Willock.
Animation/Arts/Comedy/Documentaries/Drama/Feature Films/TV Movies/Educational/Light Entertainment/Music/Sport/Wildlife.

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RTBF,
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Contact at MIP-TV: Victoria Metzger – Nadine Glibert.
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Telex: 9103809476.
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Children/Music.

Rank Film Distributors,
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Contact at MIP-TV: Mr Chris Towle, Director Overseas Sales. Mr Ron Fogelran, Sales Co-ordinator.
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Telex: 063666.
Stand No/Hotel: 13.20/15.19.
Contact at MIP-TV: Sheena MacDonald.
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Telex: 6831835 DEGI.
Hotel: Majestic Hotel.
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Riverside Poix,
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Telephone No: 1 572727. Telex: 21293.
Stand No/Hotel: G3. 18.
Contact at MIP-TV: Henrik Byrn, MD, Lane Borsing, Sales Executive, Christian Christophersen, Sales Executive.
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Telex: 94017032.
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Contact at MIP-TV: Teleri Roberts.
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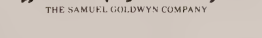
Superted – animation series. Further adventures of the bear with magic powers 13x30′ New episodes coproduced with Hanna Barbera. Satellite City 12x6′, Children's animation series featuring the Fairweather Folk's unceasing environmental battle with the dastardly Pollutants. Blue Smoke, Blood Moon. 1x100′. Political thriller based on S4C's highly popular detective series – Bowen and Partner (18x50′).

SR Programs International,
98 Mount Street, London W1Y 5HF. England.
Telephone No: 01-493 2400.
Telex: 929970. Fax: 01-629 1696.
Stand No/Hotel 12-20. Majestic.
Contact at MIP-TV: Stanley P Darer.
Animation/Children/Documentaries/Drama/Feature Films/TV Movies/Light Entertainment/Music/Sport/Wildlife.

Saban International Services Inc,
11724 Ventura Blvd, Studio City, CA 91604.
Telephone No: 818 985 3805.
Telex: 910 499 1466.
Stand No: 1617.
Contact at MIP-TV: Stan Golden, President.
Animation/Children/Comedy/Documentaries/Drama/Feature Films/TV Movies.



The Samuel Goldwyn Company,
14-17 Wells Street, London W1P 3FD.
Telephone No: 01 436 5105.
Telex: 262084.

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Stand No/Hotel: 02.25.
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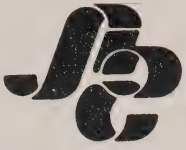
Film titles include Stella, Breaking In and Mystic Pizza. Television product includes The Goldwyn Classics Library and the Rodgers and Hammerstein film library.

Screen Ventures,
49 Goodge Street, London W1P 1FB.
Telephone No: 01-580 7448. Fax: 01-631 1265.
Stand No/Hotel: H4:14. Ascott Hotel.
Contact at MIP-TV: Dominic Saville.
Arts/Documentaries/Drama/ Feature Films/TV Movies/ Educational/Music/Wildlife.

The Silverbach-Lazarus Group,
9911 West Pico Blvd, PH-M, Los Angeles, CA 90035.
Telephone No: (213) 552 2660. Telex: 181 284.
Stand No/Hotel: 14.16 & 16.15 – Carlton Hotel.
Contact at MIP-TV: Herb Lazarus.
Comedy/Documentaries/Drama/ Feature Films/TV Movies/Music/ Wildlife.

Simcom International,
9570 Wilshire Blvd, Penthouse Suite, Beverly Hills, CA 90212.
Telephone No: 213 274 5830. Telex: 211412.
Stand No: H4.19.
Comedy/Drama.



Singapore BroadCasting Corporation,
Caldecott Hill, Andrew Road, Singapore 1129.
Telephone No: 2560401 Ext 2350/2531443. Telex: RS 39265 SRC GEN.
Contact at MIP-TV Miss Catherine Lim.
Children/Documentaries/Drama/ Light Entertainment/Sport.
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South Australian Film Corporation,
113 Tapleys Hill Road, Hendon, South Australia 5014, Australia.
Telephone No: (08) 45 2277. Telex: AA88206 (SAFC).
Stand No: C/- Australian Film Commission stand.
Contact at MIP-TV: Jock Blair (Head of Drama Production).
Drama.

Studio Hamburg,
Jenfelder Allee 80, D-2000 Hamburg 70, West Germany.
Telephone No: (40) 66 88 0. Telex: 214218 sth d.
Stand No/Hotel: 1902.
Contact at MIP-TV: Mr Wolfgang Riehl.
Animation/Ats/Children/Comedy/ Documentaries/Drama/Feature Films/TV Movies/Educational/ Light Entertainment/Music/Sport/ Wildlife.

Sullivan Films Distribution Inc,
16 Clarence Square, Toronto, Ontario, Canada M5V 1H1.
Telephone No: (416) 597 0029. Telex: 06-218692.
Stand No: 13.20 — 15.19.
Contact at MIP-TV: Robert Blair – Director of Marketing/Sales.
Children/Documentaries/Drama/ Feature Films/TV Movies/Music/ Sport.

Sunbow Productions Int'l,
130 Fifth Avenue, New York NY 10011.
Telephone No: 212 337 6100. Telex: 4971437.
Contact at MIP-TV: Ms C J Kettler – Executive Vice President. Mr David Wollos – Vice President Sales & Operations.
Animation/Children/Feature Films/ TV Movies.

TMS Entertainment Inc,
3575 Cahuenga Blvd West, Suite 370, Los Angeles CA 90068.
Telephone No: 213 850 5550.

TSW – Television South West, Represented by Tyne Tees TV,
15 Bloomsbury Square WC1A 2LJ.
Telephone No: 405 8474. Telex: 266316.
Children/Drama/Music.

TV Ontario,
Box 200, Station Q, Toronto Ont, M4T 2T1, Canada.
Telephone No: 416 484 2613. Telex: 06 23547.
Stand No/Hotel: 19.15/Congrés et Festivals.
Contact at MIP-TV: Patricia Fillmore.
Arts/Children/Documentaries/ Educational/Wildlife.

D L Taffner Ltd,
31 W 56th St, New York, NY, 10019.
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Stand No/Hotel: 24.09.
Contact at MIP-TV: Martha Strauss, Vice President

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Technicolor,
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Telephone No: 01 759 5432.
Telex: 22344.
Stand No/Hotel: 01.11.
Contact at MIP-TV: Mr Simon Baxter, Chris Gacon, John Hemmings.
Feature Films/TV Movies.

Telepool Europaisches Fernsehprogrammkontor GmbH,
Sonnenstrasse 21. D-8000. Muenchen 2.
Telephone No: (89) 55 87 60.
Telex 524 119 tpmu d.
Stand No/Hotel: 19.02 – 21.01.
Contact at MIP-TV: Horst Vetter/ Managing Director.

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Televentures,
19/23 Wells Street, London W1P 3FP.
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Telex: 268245.
Contact at MIP-TV: Ray Lewis.
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Thames Television PLC,
149 Tottenham Court Road, London W1P 9LL.
Telephone: 01-387 9494.
Stand No: 24.01. 22.02. 22.06.
Contact at MIP-TV: Mike Phillips, MD. Roger Miron, Director of Sales. Ann Hazell, Head of Sales, Europe.
Children/Documentaries/Drama/ TV Movies/Light Entertainment.

Tomwil, Inc,
4621 Cahuenga Blvd, Toluca Lake, CA 91602-1599. USA.
Telephone No: (818) 760 4523 & 769 0883. Telex: 3781896 TOMWIL Fax: 818769 0887.
Stand No/Hotel: 09.20. Palais Miramar.
Contact at MIP-TV: James R Rokos, Pres.
Animation/Arts/Children/ Documentaries/Drama/Feature Films/TV Movies/Light Entertainment/Sport/Wildlife.

Triangle Entertainment Int'l,
9777 Wilshire Blvd, Suite 602, Beverley Hills, CA 90212.
Telephone No: 213 859 8582.
Stand No: 13.14.
Contact at MIP-TV: Andrew Barman, Jim Katz.

TRT (The Turkish Radio and Television)
Nevzat Tandogan Cad No 2, Kavaklidere/Ankara/Turkey.
Telephone No: 128 04 56. Telex: 42767 Ankara.
Contact at MIP-TV: Mr Sedat Örsel.
Animation/Children/ Documentaries/Drama/Light Entertainment/Music.

TV WORLD

TV World,
100 Avenue Road, London NW3 3TP.
Telephone No: 935 6611. Telex: 299973 ITPLNG.
Stand No: 09.32.
Contact at MIP-TV: Ross Welford (Editor), Sarah Horner (Advertising manager), Sue Eardley, Lydia Fairfield, Vanessa Collu.

Turner

Turner International,
25-28 Old Burlington Street, London W1X 1LB.
Telephone No: 01-434 9323.
Telex: 296493. Fax: 01-734 6141.
Stand No: 07.02/09.01.
Contact: Mr R E 'Ted' Turner, President, Chairman of the Board, TBS Inc. Mr Robert Wussler, Senior Executive Vice President, TBS, Mr Russ Barry, President, TPS. Mr Howard Karshan, President, TI.
Feature Films from the MGM Pre 1949 Warner Brother and RKO Libraries Plus original first run feature programming.

Tyne Tees Enterprises,
15 Bloomsbury Square, London WC1A 2LJ.
Telephone No: 01 405 8474.
Telex: 266316.
Stand No/Hotel: 02.23/Hotel De Provence.
Contact at MIP-TV: Ann Gillham – International Sales Manager.

Twentieth Century Fox.
PO Box 900, Beverly Hills, CA 90213.
Telephone No: (213) 277-2211.
Telex: 4720 220 TCFCO.
Contact at MIP-TV: William Saunders, Gilles Meunier, Malcolm Vaughan.
Comedy/Drama/Feature Films/TV Movies.

VATV

VATV
17-19 Foley Stret, London W1P 7LB.
Telephone No: 01-636 9421.
Telex: 924557.
Stamd No/Hotle: 02.19.
Contact at MIP-TV: David Llewellyn Jones – Head of Int Sales.
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VATV – Production: Television and Video Distribution for Channel 4, BBC and 33 independent companies specialising in factual programming. Many new releases.

Vestron Television International,
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Telephone No: 213 551 1722.
Telex: 188363.
Stand No: H4.18.
Contact at MIP-TV: Julian Levin – Senior Vice President. Edwin Friendly – Vice President, Chris Holm – Manager Int'l Sales Administration.
Comedy/Documentaries/Drama/ Feature Films/TV Movies/Music/ Horror.

Videofilm Producers Int'l,
135 East 65th St, New York, NY 10021, USA.
Telephone No: 212 535 6500.
Telex: 6720955.
Documentaries/Feature Films/TV Movies/Music.

Virgin Vision,
328 Kensal Road, London W10 5XJ.
Telephone No: 01-968 8888.
Telex: 892890.
Stand No/Hotel: 09 30 Grand Victoria.
Contact at MIP-TV: Mary Glanville.
Feature Films/TV Movies/Light Entertainment/Music/Sport.

VISNEWS
NBC REUTERS BBC

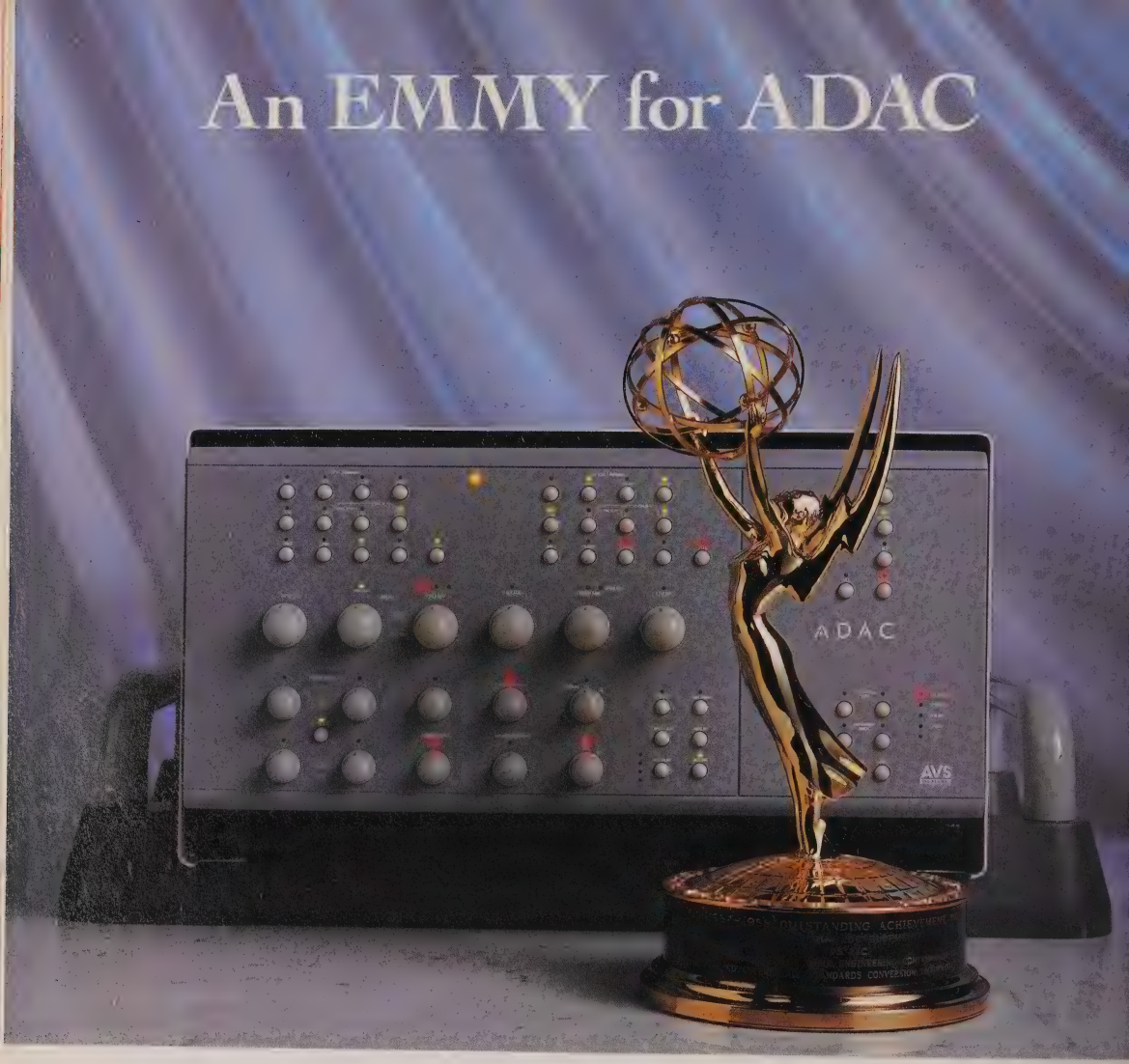
Visnews,
Cumberland Avenue, London NW10 7EH.
Telephone No: 01-955 7733.
Telex: 22678.
Stand No/Hotel: 08.14.
Contact at MIP-TV: Chris Higgs and David Wratten.
Children/Comedy/Documentaries/ Educational/Light Entertainment/ Music/Sport.
The full range of Visnews programmes and services plus NBC news and documentaries are available.

WQED/International,
509 Madison Avenue, Suite 606, New York, 10022, USA.
Telephone No: 212 319 7560.
Telex: 710 664 2097. Fax: 212 644 9233.
Stand No: 12.28.
Contact at MIP-TV: Čelia Chong.
Arts/Children/Documentaries/ Educational/Music/Wildlife.

Wagner-Hallig Film GmbH,
Kastanienhain 27, D-6232 Bad Soden 3.
Telephone No: 06174/7011.
Telex: 410 352 shf d. Fax: 06174/2376.
Stand No/Hotel: Hotel Loews, La Napoule Plage.
Contact at MIP-TV: Mr Thomas Wagner.
Animation/Children/Comedy/ Drama/Feature Films/TV Movies/ Light Entertainment/Wildlife.

Weintraub Screen Entertainment,
167/169 Wardour Street, London W1V 3TA.
Telephone No: 01-439 1790.
Telex: 269919 WEINTR G.
Stand No: 18.16 – 20.15.
Contact at MIP-TV: Victoria Hillard.
Feature Films/TV Movies.

Westernworld TV & Film Distributors,
10523 – 45 Burbank Blvd, North Hollywood, CA 91601, USA.
Telephone No: 818 753 3000.
Telex: 910 342 6712.
Stand No: 09.24.
Contact at MIP-TV: Gary Worth, Julio Gonzalez-Reyes.
Children/Feature Films/Music.



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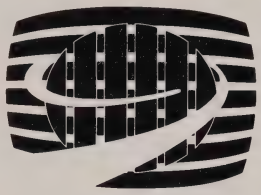
58 Queen's Gate Mews, London SW7 5QN.
Telephone No: 01-589 7584. Fax: 01-584 1790.
Hotel: Martinez.
Contact at MIP-TV: Ivor Wood.
Animation/Children.
Postman Pat – Gran – Bertha – Charlie Chalk, From Ronald Searle.

World Events Productions,
4935 Lindell Blvd, St Louis, MO 63108.
Telephone No: (314) 454 6475.
Telex: 910 761 1093 KPLR/STL.
Stand No: 03.23.
Contact at MIP-TV: Anita Kelso, Director of Public Relations.
Animation/Children.

Worldwide International Television
21-25 St Anne's Court, London W1V 3AW.
Telephone No: 4341121. Telex: 269 271 WW PICS.
Stand No/Hotel: 01.10. The Conference Centre – Palais Des Festivals.
Contact at MIP-TV: Roy Marshall.
Children/Comedy/Documentaries/Drama/Light Entertainment.



WTN
Worldwide Television News

Worldwide Television News (WTN)
WTN House, 31-36 Foley Street, London WIP 7LB.
Telephone No: 01-323 3255.
Telex: 23915.
Stand No:02.35.
Contact at MIP-TV: Lorrie Grabham Morgan.
Documentaries/Educational/Sport/Wildlife.
WTN – international news gathering organisation owned by leading broadcasters (ABC, ITN, Ch. 9 Australia) providing daily satellite news feeds to over 1000 Broadcasters in 93 countries. Also a major documentary producer: "Earthfile", an environmental series; "Roving Report", a weekly news magazine; Year Ender Review, an annual compendium of the world's international news stories. Piloted at MIP-TV: Healthfile, a 13-part series of half-hour programmes, each focusing on 5 topics of global health issues.

Yleisradio – YLE – Finnish Broadcasting Company,
Radio and TV Centre, SF-00240 Helsinki.
Telephone No: (358-0) 418811.
Telex: 12 1055. Fax: 144104.
Stand No: 07.36.
Contact at MIP-TV: Ms Outi Seire, Programme Sales.
Animation/Children/Documentaries/Drama/Light Entertainment/Sport/Wildlife.
The Miserables (16′ 10″) A portrait of the most boring nation on the planet: Finland. Women, Children and AIDS (30′), Kip Kleino – The Great Son of Africa (35′ 08″), Glimpses of the Baltic States (29′53″).

YORKSHIRE TELEVISION

Yorkshire Television,
32 Bedford Row, London WC1R 4HE.
Telephone No: (01) 242 1666.
Telex: 295386 TYVLDN G.
Stand No: A0.01.
Contact at MIP-TV: Roy Gibbs.
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BANFF, JUNE 4-10: THE INTERNATIONAL TELEVISION REVOLUTION

In 1989, Banff — Canada's International Television Festival — celebrates its tenth anniversary. A time to look back? No, a time to look forward, to the 90's and beyond. In our anniversary year, we're planning our most ambitious festival ever: a week-long, in-depth look at what can only be called the television revolution.

THE TELEVISION REVOLUTION

The week begins with the CBC Keynote Address, presented this year by **Andrew Neil**, Executive Chairman of Rupert Murdoch's controversial new British satellite service, Sky Television, and Editor of *The Sunday Times* of London.

That launches fifty hours of seminars and workshops about our industry and where it's going. "The Television Revolution: More Choices, Fewer Voices?" — "Television and the Democratic Process: An Electoral Revolution" — "The Sponsorship Revolution: Who Pays? Who Controls? Who Cares?" — "The Banff International Market Simulation" (a perennial favorite, revolutionary in concept!) — "The Distribution Revolution," a presentation by **Norman Horowitz**, President and CEO, MGM/UA Telecommunications Inc., and members of his specialist sales force — and a wind-up session titled "Visions of the Future," looking at where the television revolution is going in America, the likely impact of the 1992 integrated European market on the television industry, and the impact that television will have on cinema in the next decade.

All that, and much more, including afternoon workshops for producers, writers and directors, specialized workshops (the digital, computer, and education TV revolutions) and a showcase of emerging talent.

BLUE-RIBBON PANELS

As always, our panels will feature some of the best and the brightest in the industry. People like **Patrick Chalmers**, BBC Scotland; **Jean Chalopin**, C & D, France; **Francesco de Crescenzo**, RAI, Italy; **Jacques Dercourt**, Telecip, France; **Patrick Dromgoole**, HTV, U.K.; **Valerie Hardy**, Network TEN, Australia; **Gerry Hogan**, Turner International, U.S.; **Fernando Labrada**, Cannon Group, Spain; **Michael MacMillan**, Atlantis Films, Canada; **Reiner Moritz**, RM Arts, Federal Republic of Germany; **Richard Price**, RPTA/Primetime, U.K.; **Claude Torracinta**, TSR, Switzerland; and **Michael von Wolkenstein**, SATEL, Austria, to name just a few.

OUTSTANDING ACHIEVEMENT

Each year at Banff, we honor a network, production unit, or production company with our Outstanding Achievement Award. (Past winners include Granada Television of England; WDR, Cologne; MTM Enterprises, U.S.; and NHK, Japan.) This year the award goes to Brazil's Globo TV Network, whose President and owner, **Dr. Roberto Marinho**, will be in Banff to accept the honor. On Tribute Night we celebrate Globo TV's unprecedented domestic and international successes.

WE MEAN BUSINESS

As a registered Banff delegate, you'll enjoy a full, relaxing week of easy access to other professionals in our industry — opportunities to make friends, renew contacts, and do business. (Banff has been called *the* co-production marketplace.)

You'll get to all the seminars and workshops you care to attend, and enjoy free access to our "on demand" screening rooms and hundreds of hours of superb international television.

Continental breakfasts every morning, and social events every evening --- an Opening Night salute to La Communauté des télévisions francophones; a CBC reception honoring our keynote speaker; the phenomenally popular Western Canadian barbecue; a reception in honor of the 50th Anniversary of the National Film Board of Canada; our Awards Night gala and Tenth Anniversary birthday party.

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(Great Britain)

for the best Television Film to
"STARLINGS"
B.B.C. *(Great Britain)*

for the best Mini-Series to
"IL TRENO DI LENIN"
("Lenin's Train)
Rai 2 *(Italy)*
for the excellent quality of the production and direction

SILVER NYMPHS

IN THE NEWS CATEGORIES

for the best News reportage to
"MILLTOWN CEMETERY"
B.B.C. *(Great Britain)*

for the best Magazine or Current Affairs Programme to
"YOYES" - T.V.E. *(Spain)*

IN THE MINI-SERIES COMPETITION

"LA GRANDE CABRIOLE"
A.2 *(France)*
for the quality of the script and the direction of NINA COMPANEEZ

Mr. FRANK GRIMES for his acting in the series "BLIND JUSTICE"
B.B.C. *(Great Britain)*

IN THE TELEVISION FILM COMPETITION

for the best script to (original or adaptation)
SEÑOR LISSANDRO DUQUE NARANJO and SEÑOR GABRIEL GARCIA MARQUEZ for the film
"MILAGRO EN ROMA"
("Miracle in Rome")
T.V.E. *(Spain)*

for the best direction to
Mr. ROBERT ALTMAN for the film
"THE CAINE MUTINY COURT MARTIAL",
Columbia Pictures *(U.S.A.)*

for the best performance by an actor to
Mr. GLYN HOUSTON in the film
"BETTER DAYS"
Harlech T.V. Wales
(Great Britain)

for the best performance by an actress to
Ms. LINSEY BAXTER in the film
"STARLINGS"
B.B.C. *(Great Britain)*

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RATINGS

CANADA: TV

Week ending March 5, 1989

Rank	Programme	Viewers
CBC		
1	Dallas	2,391,000
2	Hockey Night in Canada	2,164,000
3	CBC National News	1,876,000
4	Degrassi Junior High	1,561,000
5	CBC Journal	1,548,000
CTV		
1	Cosby Show	3,110,000
2	Different World	2,679,000
3	Matlock	2,564,000
4	Cheers	2,442,000
5	Night Court	2,431,000
Global		
1	Who's The Boss	1,425,000
2	Growing Pains	1,155,000
3	60 Minutes	930,000
4	Young And The Restless	699,000
5	Father Dowling Mystery	630,000
R-C		
1	Lance et Compte 3	2,793,000
2	L'Heritage	2,134,000
3	Dames De Coeur	1,905,000
4	Le Grand Remous	1,289,000
5	Samedi De Rire	1,240,000
TVA		
1	Entre Chien et Loup	2,236,000
2	L'Or Du Temps	1,571,000
3	Chop Suey	1,386,000
4	Cinema Du Dimanche	1,373,000
5	Dynastie	1,342,000

Source: AC Nielsen

NEW ZEALAND: TV

Week ending March 25, 1989

Rank	Programme	Channel	Rating
1	Alf	2	29
2	Neighbours	2	28
3	Neighbours	2	27
4	Neighbours	1	27
5	Incredible Sunday	2	25
6	Sins: Part 1	2	24
7	Your Choice	2	23
8	Sins: Part 2	2	23
9	Top Town	2	23
10	Neighbours	2	22
11	Our World	1	21
12	Family Ties	2	21
13	Coronation Street	1	21
14	Coronation Street	1	21
15	The Bill	1	21
16	Sins: Part 3	2	21
17	A Question Of Sport	1	20
18	Sonny Spoon	2	20
19	The Wizzard	2	19
20	Holiday	1	19
21	The Bill	1	18
22	Foreign Correspondent	1	18
23	Dirty Dozen	2	17
24	Frontline	1	17
25	The Fourth Arm	1	16

Source: AGB

FRANCE: TV

Week ending March 26, 1989

Rank	Programme	Viewers	Rating
TF1			
1	Le grand chemin (film)	28%	39%
2	Le bêbete show	24%	37%
3	La roue de la fortune	20%	31%
4	La roue de la fortune	19%	30%
5	Avis de recherche	19%	27%
A2			
1	Champs Elysées	16%	24%
2	TELEFILM: L'épreuve	12%	19%
3	Les cinq dernières minutes	11%	18%
4	Hôtel de police	11%	17%
5	Thérèse (film)	11%	18%
FR3			
1	Les aventuriers du Kilimanjaro (film)	16%	22%
2	La mort aux trousses (film)	14%	22%
3	La classe	9%	13%
4	La classe	9%	12%
5	La classe	9%	12%
C+			
1	Top 50	3%	4%
2	Top 50	2%	4%
3	Top 50	2%	4%
4	Top 30	2%	4%
5	Cinéma dans les salles	2%	3%
LA5			
1	L'empire contre attaque (film)	7%	10%
2	Soldat Duroc ça va être ta fête (film)	7%	8%
3	Implosion trois (TV film)	6%	8%
4	Les dragueurs en délire (TV film)	6%	9%
5	Stark, meurtres à Las Vegas (TV film)	6%	8%
M6			
1	La toubib du régiment (film)	5%	7%
2	Terreur sur la plage (TV film)	4%	5%
3	Cosby Show	4%	5%
4	Les aventures de Bukaroo Banzai (film)	3%	4%
5	Cosby Show	3%	5%

1% = 492,000 Viewers of 6 yrs+
1% = 200,000 Households

Source: Mediamat Mediametrie

UNITED KINGDOM: TV

Week ending March 12, 1989

Rank	Programme	Channel	Viewers
1	Coronation Street	ITV	25.53
2	Eastenders	BBC1	21.09
3	Neighbours	BBC1	19.55
4	Bergerac	BBC1	13.68
5	Antiques Roadshow	BBC1	13.54
6	Forever Green	ITV	13.36
7	Catchphrase	ITV	13.17
8	Busman's Holiday	ITV	13.02
9	The Good Life	BBC1	12.82
10	Wish You Were Here	ITV	11.90

Source: BARB

USA: TV

Average ranking, season to date

Rank	Programme	Channel	Rating
1	Bill Cosby Show	NBC	25.7
2	Roseanne	ABC	23.6
3	A Different World	NBC	23.0
4	Cheers	NBC	22.6
5	60 Minutes	CBS	21.6
6	Golden Girls	NBC	21.4
7	Who's The Boss?	ABC	21.0
8	Murder, She Wrote	CBS	19.9
9	Anything But Love	ABC	19.7
10	Empty Nest	NBC	19.1
11	Dear John	NBC	18.4
12	Growing Pains	ABC	18.3
13	Alf	NBC	18.0
14	Matlock	NBC	17.9
15	L.A. Law	NBC	17.7
16	Head Of The Class	ABC	17.4
16	Unsolved Mysteries	NBC	17.4
18	Hunter	NBC	17.3
18	In The Heat Of The Night	NBC	17.3
20	NFL Monday Night Football	ABC	16.8

Source: AC Nielsen

AUSTRALIA: TV

For the period February/March 1989

Rank	Programme	Channel	Viewers (000s)
1	The Comedy Company	10	1,972
2	A Country Practice	7	1,919
3	Neighbours	10	1,795
4	The Cosby Show	9	1,680
5	Hey Hey It's Saturday	9	1,675
6	Mission Impossible	9	1,530
7	Hey Dad	7	1,522
8	A Current Affair	9	1,506
9	Blake's Backyard	9	1,436
10	Sunday Evening Movies	9	1,397

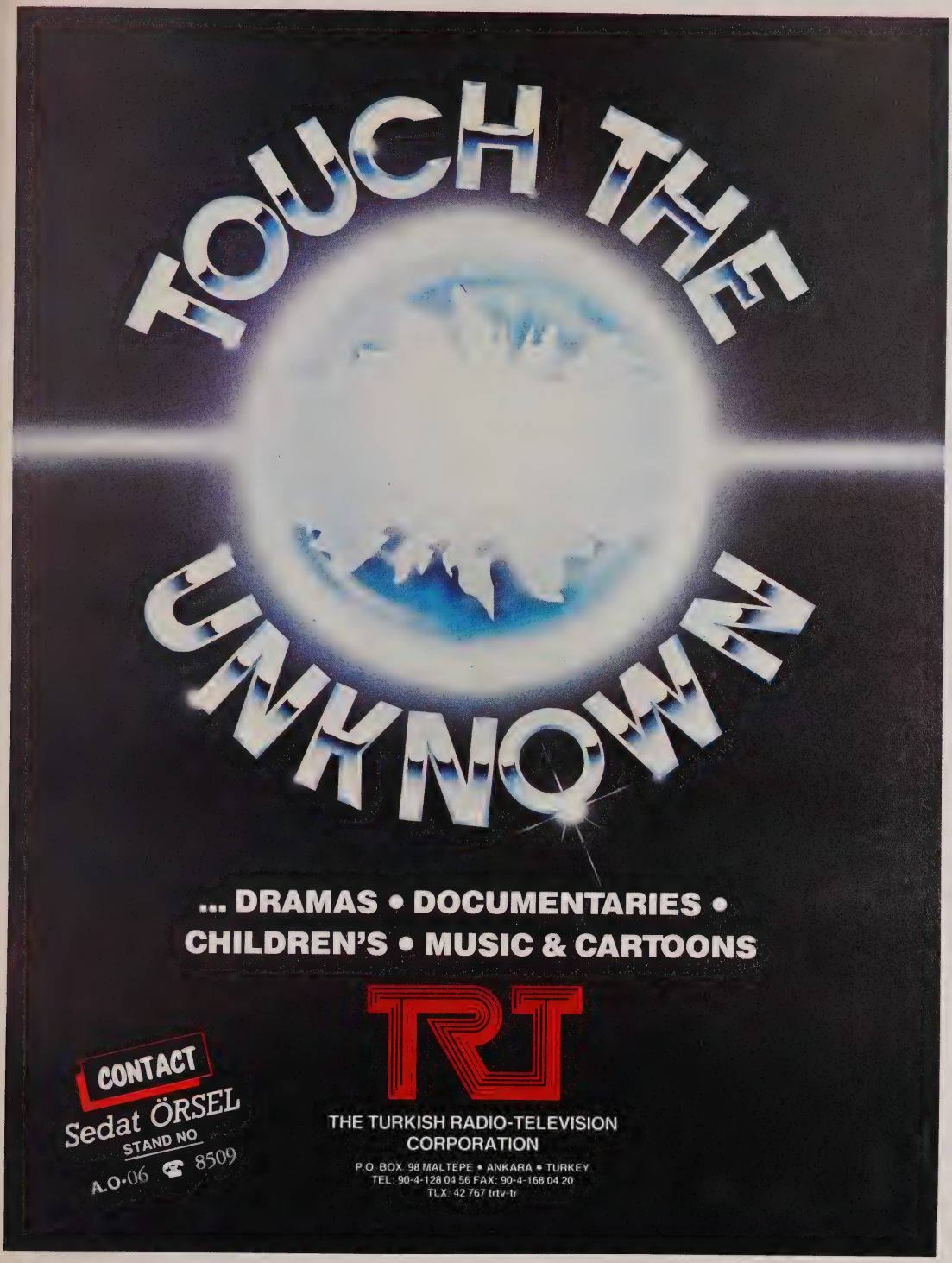
Source: AGB Australia

PHILIPPINES: TV

Week ending February 26, 1989

Rank	Programme	Channel	Rating
1	Million Dollar Movies	2	26.3
2	The Real Ghostbusters	2	21.7
3	Scarecrow And Mrs King	7	17.3
4	Different World	7	15.8
5	Miami Vice	7	15.4
6	Guinness Records	2	15.3
7	Alf	2	15.2
8	Macgyver	9	14.6
9	Ducktales	7	14.4
9	Name That Tune	9	14.4
10	The New Dating Game	13	14.3
11	Fortune Dane	7	13.5
12	Movie Greats (Nam)	9	13.4
13	Robin Hood	7	13.2
14	The Cosby Show	7	12.0
15	21 Jump St.	7	11.3
16	Perfect Strangers	2	11.1
17	Sledge Hammer	9	10.6
18	Murder She Wrote	7	10.4
19	Hitchhiker	9	10.3
19	Mini Greats	9	10.3
20	Double Action Program	13	10.2

Source: AGB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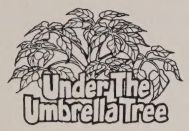

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April 21-30	**Houston, Texas,** 11th Houston Fest. (Tel: 731 965 9955).
April 29-May 2	**Las Vegas,** USA. 67th Annual Convention & International Exposition and 43rd Annual Broadcast Engineering Conference. (NAB Convention). Tel: (202) 429 5356.
May 7-13	**Switzerland,** Golden Rose of Montreux.
May 8-11	**Wembley, UK,** Audio Visual 89. (Tel: 01-660 6243).
May 21-27	**Stockholm, Sweden.** Input '89. International Public TV Screening.
May 23-26	**Munich, Germany.** Prix Jeunesse Seminar Conference subject: Target audience young people — in search of a phantom? (Tx: 521070. Fax 5900 3053).
May 8-12	**Guangzhou, China.** First TV & Video Programme market of China. (Tx: 020 677013. Fax: 441-586 9799).
June 4-9	**Gotland,** Nordic Screenings. Hosts SVT. (Tel: 46-8-784 3303. Fax: 46-8-784 2271).
June 4-10	**Banff, Canada,** Banff Television Festival, Alberta. (Tel:(403) 762-3060. Tx: 03-822 804. Fax: (403) 762 5357).
June 8-15	**Prague, Czechoslovakia,** The 26th International TV Festival "Golden Prague". (Tel: 42-2-2364760. Telex: 12 18 00 TVPG C).
June 17-22	**Montreux, Switzerland,** XVI Simposium International de Television. (Tel: 41 21 963 32 20).
August 26-Sept 3	**Berlin,** International Radio and TV Fair.
September 12-16	**Moscow, USSR,** XXIIIrd International Teleforum — Intervision market for TV and video programmes.
October 7-11	**Valencia,** Mercafilm 89/Video & TV. (Tel: 6 33215 06).
October 8-15	**Plovdiv, Bulgaria,** 17th Golden Chest International TV Festival. (Tx: 22558 Radio BG).
October 24-27	**Warsaw, Poland.** Tele Audio Visual Exhibition (Tel: 26 49 83).
October 25-28	**Frankfurt, Germany,** Broadcast 89. (Tel: 069 7575 64 52).

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Out-takes

OH DEAR, oh dear . . . it was a dangerous life indeed for those involved in the making of *A Dangerous Life,* the mini-series about the last days of the Marcos regime in the Philippines which debuted in Europe this month.

One of the scenes required a hoard of extras to begin a riot in the street. That would have been fine, except the mini-series was being shot in the Philippines itself. Local agitators found that a bunch of actors throwing rocks as several tanks advanced through Manila's streets was just the incentive they required to start a *real* riot . . .

The footage obtained was apparently very realistic, but producers Zenith and McElroy & McElroy decided to complete the filming of the series in the comparative safety of Sri Lanka.

□ □ □

SPANISH TV viewers had voted her Spain's Most Beautiful Woman. Her TV show on TVE-1, *Sabado Noche,* was a huge success, and she welcomed guests who included Elton John and Rod Stewart.

But 30-year-old Bibi Andersen, while unashamed to go topless on TV, kept a secret under wraps from her fans.

It was revealed in a Spanish magazine last month that Bibi was in fact a man called Manuel Fernandez. Photographic proof of her manhood appeared in another magazine, which went on to claim that Bibi had taken hormones to grow breasts.

Sabado Noche is off the air now, axed by RTVE's new DG Luis Solana. The question of whether or not Bibi would return was left dangling . . .

□ □ □

JOAN COLLINS appearing in a British soap? Yes, it does sound a bit unlikely, but *Dynasty's* super-bitch apparently expressed the whim to a British newspaper when she said how much she liked the BBC's top soap *EastEnders.*

Joan has just filmed her last episode of Dynasty. The last, that is, unless The Great American Public decides to give the Colbys one more chance, and Aaron Spelling doubles Joanie's salary again.

"The plots are most realistic," said Joan about *EastEnders.* (Well, so is *Mr Ed* if you compare it with *Dynasty* . . .). "Maybe I could come in just for a couple of episodes." *EastEnders* producer Julia Smith was unavailable for comment.

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